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ADVERTISING.

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Advertisements will be printed on cover pages only.

WE have received from a correspondent in Atlanta, Ga., a letter, enclosing a circular addressed to architects on behalf of the trustees of the masonic hall of the city of Augusta, Ga., inviting plans to be submitted under terms which we are sorry to say are not unique, but are none the less a reproach to the intelligence of the masonic body in whose name the invitation is sent out. The cost of the structure is limited to \$20,000, including architect's fees. The competition is open to every one, competitors being required to submit all floor plans and sections, together with $\frac{3}{4}$ in. scale details, besides which the unfortunate architect, who should be so misguided as to consider this as an opportunity for himself, is obliged to deposit a certified check for \$500, payable to the trustees, this check being deposited as a guarantee that the proposed building can be constructed under the plan of the architect within the amount specified by him, including architect's fees, and by a builder acceptable to the board of trustees, besides which the architect must guarantee that the structure shall be completed in each and all its parts and details so as to be ready for occupancy Oct. 1, 1900, including all such part or parts as are necessary to the completed building, whether or not provided for in the specification. And as if this were not enough, the board of trustees further reserves the right to reject any or all plans and bids submitted, and no premium or award of any kind will be paid the architects whose plans are not accepted. We cannot imagine any self-respecting, professional man lending himself in the slightest degree

to such an outrageous imposition as is implied in a competition of this sort. The function of the architect ought to be clearly understood by this time. In all our larger cities, and among men of intelligence who have made it their business to study the operations of modern civilization, the architect is looked upon purely as an adviser. He no more undertakes to guarantee the cost of a building, nor the quality of the builder's work, than a lawyer would undertake to guarantee the outcome of a trial or the depositions of the witnesses. We are inclined to believe that a circular of this description is due to ignorance rather than dishonesty on the part of whoever is responsible for it. Ignorance is hardly an excuse in these days, but the kind of ignorance which this may manifest puts a premium upon incapacity and deceit; for it is fair to say that if the building committee of this masonic temple are as ignorant as the circular might imply, it would be a very simple thing for an unscrupulous architect to put in a set of plans which were absolutely unreliable, which promised more than could possibly be carried out, and obtain the commission on the strength of these misleading plans, after which he could proceed to put up the building in complete defiance of the contract and specification, and make far more than his regular commission out of it, without the committee, in their ignorance, being any the wiser. We well recall an instance of this sort in the early days of Indiana, where a building which cost the county \$300,000 gave profits of considerably over \$200,000, which were divided between the architect and the builder. The restriction that the cost of the proposed building shall be dependent upon a builder acceptable to the board of trustees opens up a most wide and promising field for plundering the guileless architect; while the reservation that the board may reject any and all plans or bids submitted might be interpreted to mean that some architect was already selected, and that this competition, so-called, is instituted with the hope of obtaining some ideas which may be stolen outright. We prefer to believe that the committee is honest, but ignorant; that it wants to do the right thing by its constituency and get the very best results possible from an architectural, structural, and financial point of view. It is not to be hoped, after such a circular, that the committee would listen to any reasonable advice; but the only way to accomplish the results we would fain believe it has in view would be to make a selection of some one competent architect, to employ him as the committee's adviser, to pay him the regular rates, and to expect him to cooperate with, rather than compete against, the wishes of the board. The conditions implied in such selection are by no means Eutopian. They are what actually exist in cities like New York, Boston, and Philadelphia, and

are growing every year to be more and more the rule. The fact, however, that the architect in Georgia has to contend with conditions of this kind furnishes an illustration of the uneven terms under which architects are obliged to practice their calling.

We have noted this competition at length, not because, unfortunately, the conditions stated are unusual. In the country towns, smaller cities, and districts to which the full light of civilization has not yet penetrated we must expect these things for some time to come, and the evils thereof can only be mitigated by architects positively refusing to enter competitions except under proper and well-understood terms.

TENEMENT HOUSE CONSTRUCTION.

A BILL has just passed the Massachusetts Senate to be engrossed, which contemplates a letting down of the bars regarding the construction of tenement houses, a change certainly not to be encouraged. The bill has been strongly advocated by the Boston Real Estate Exchange, which, by so doing, has put itself on record as willing to sacrifice security and proper construction to questions of immediate pecuniary gain. It has been opposed by the Board of Fire Underwriters, by the Master Builders' Association, and by the Boston Society of Architects. Opposition of this sort ought to be sufficient to kill the bill.

The existing laws provide that within certain limits of the city all tenement houses shall be of fire-proof construction. This bill provides that a tenement house may be of second-class construction, that is to say, with brick walls, but with interior construction not fire-proof, provided it is not over four stories high, that not more than two families are accommodated above the second story; and, provided further, that the plastering is applied over some form of metallic lathing. According to the letter of the new law a tenement house may in first and second story be occupied by an indefinite number of families, provided there is not more than one family to each upper story. The old idea that height is any measure of the necessity for fire-proof construction dies very slowly. It is the opinion of nearly all experts that in the centers of our large cities nothing but fire-proof construction ought to be allowed under any circumstances, that mere height has nothing to do with the question, and that a fire started in a sufficient number of four-story constructions can sometimes do more damage than a single conflagration in a building twenty or thirty stories high. It is sincerely to be hoped that the societies which are opposed to the proposed bill will be able to make their influence felt in an unmistakable manner and secure its final defeat.

NEW courses in landscape architecture and architectural engineering have been instituted in the department of architecture at the Massachusetts Institute of Technology, to which college graduates and draughtsmen will be admitted as special students. Summer courses in elementary design and shades and shadows will begin July 5.

Proficiency in these subjects will enable draughtsmen and students from other colleges to enter third year

work, and give them an opportunity to complete the professional subjects in two years.

THE CASTELLO DEGLI ESTE, FERRARA, ITALY.

THE present aspect of the old Italian town of Ferrara reflects vividly the vanished glories of the famous house of Este, which was at the height of its power during the golden age of the Renaissance. Splendid picture galleries, great churches, and wide, straight, grass-grown streets remain to indicate the prosperity of the earlier days when the court of Ferrara attracted the most brilliant poets and artists of the day, and the gorgeous halls and salons, which are now seen by few strangers except the occasional wandering student, were thronged by the wit and fashion, not only of the Italian peninsula, but of all Europe.

The great castle, which raises its four lofty towers and massive brick walls from the center of the old town square, is easily the most conspicuous building in the city, and is one of the most picturesque and impressive buildings of the kind in Europe. The wide and deep moat which surrounds it is crossed by bridges which give access to the interior, and are furnished with all the mediæval paraphernalia of barbicans, parapets, battlements, and portcullis. Once within the walls, one will not encounter any one more formidable than the dignitaries of the local government, who now inhabit the chambers which once sheltered the powerful and relentless margraves of Este. Many a tragedy has occurred in the gloomy dungeons at the base of the towers, one of which Lord Byron has commemorated in his poem of "Parisina."

The castle is a most interesting example of the feudal architecture of north Italy, with its heavily corbeled machicolations, its massive walls, its projecting balconies, and gloomy archways. As is common in most of the towns of the region, the material is the red brick of the country, and there are few buildings in existence which better show the imposing effect of great, broad masses of the material. Bertolino Ploti di Novara is credited with being the architect, and the date of its construction is put at 1385.

Ferrara is one of the best of the brick towns of Italy. Situated in a marshy plain, the insalubrity of its location renders a protracted stay inadvisable, but such buildings as the Palazzo Costabili, the Palazzo Diamante, the Cathedral, and many others render a visit an indispensable part of a complete Italian trip, while nowhere will one feel the presence of the spirit of the Renaissance more strongly than while sipping one's vermouth at a table on the sidewalk opposite the walls of the venerable castle. Like its neighbor, Ravenna, Ferrara has much of the tomb-like feeling of a long since devitalized community which, while it is in a way depressing, still perhaps puts one in the best mood for studying the crumbling monuments of the past. The architectural student will find much good detail in Ferrara, not only in brick and terra-cotta, but in stone and wood. Many of the palaces contain remarkably decorated ceilings in paneled wood, and the capitals and pilasters of the cinquecento have a distinctly Ferrarese touch which is full of brilliancy and elegance, while in marble and iron the same unusually excellent standard is easily attained.

"Progress before Precedent."

IS THIS MAXIM OF THE ARCHITECTURAL LEAGUE OF AMERICA
FINDING FAVOR WITH THE COMING MEN OF THE
MIDDLE WEST?

BY GEORGE R. DEAN.

THE expression "Progress before Precedent" was not used at the Cleveland Convention which resulted in the Architectural League of America, and to my mind does not express the character of the movement, if, indeed, by analysis it can be made to express anything.

Precedent in architecture has two very distinct and entirely different meanings. If that of slavishly copying the forms of ancient architecture is meant, let us say "Progress without Precedent." If, however, the meaning is the following of the principles which led the great architects to produce monuments of art which we revere and fondly worship, let the maxim be "Precedence and Progress"; for Progress will follow, and we may hope, in the number of years which they required, to develop monuments as much greater than theirs as our civilization is broader, richer, and more powerful.

In the matter of construction we have arrived at the logical and true limit of our knowledge, and employ any and all materials which we find useful. We no longer refer to the methods of the great builders of ancient times. We have passed them. Our results in regard to construction are immeasurably greater. How did we accomplish this? By continuing to use their forms and attempting to move larger stones? No! We used our science and made stone, larger, better, and more lasting. We are able to span our high, thin walls without the use of flying buttresses, and we do not hesitate to do so. There is then no need of considering the question of construction, but only of the ornamentation of this construction.

There are those who say that there should be no ornament except structural ornament. I ask them, why? Is not the surface of a slab of verd antique one inch thick as beautiful as if it were a block four feet thick? Yes, it is until I clumsily try to make you believe it is four feet thick, and you feel the insult of my lie.

Let me show you its thickness, or not mention it in my construction, and you will see how fine a material it is. Let me in its surroundings delicately suggest to you its wonderful markings; let me by studied treatment enhance its depth of color and assist you to discover for yourself hues and tints you never dreamed of, and you will love that stone.

There are possibilities in surface decoration different and better than any that have ever been accomplished. It is preposterous to say that the art of the Greeks, or of any other race, cannot be surpassed. Has the human mind a limit? Does it in its evolution increase in science and decrease in art? If the world had been content with the speed of the Arabian horse the telegraph would never have been invented. We have taken unto ourselves gods of stone,—the Greek and Gothic temples,—have worshiped them and blinded our eyes to the one true god of art, that god which, in striving to attain, man worshiped when he builded the Parthenon and Notre Dame. We

have tried for centuries and have not attained these, our ideals, but we have approached them; when we approach as nearly those Nature-given inspirations, which flood our souls as we gaze on her handiwork, we will have an architecture.

I will not repeat the processes by which so great results have been accomplished, nor the reasons for our shortcomings. There is not a thinking architect but knows that the plastering of modern construction with stereotyped forms of ornament is an abomination. But his mind so long prostituted to many loves is incapable of a pure and holy inspiration. I will not carry the simile to the architectural professor, but there is not a thinking architect but knows to whom he owes his fall. The remedy is not in the reclaiming of the fallen ones, but in the rearing of a healthy generation.

There is, perhaps, only a branch of one art which occupies the position of architecture, in which the artists play the stock article to empty seats and damn the "in-artistic public"—the musical drama. If one half the inartistic effects and crudities impossible in Nature—so common in grand opera—were put on the theatrical stage, the presentation would be hissed from the boards. It is that lack of the fitness of things, that combination of attempted realism and grandiose conventionalization, which shocks the discerning mind. In literature we used to call it poetical license, but in literature it is no longer permitted.

What the young men of the League desire is an architecture free from vulgar importations. The American people are no more in sympathy with the modern French architecture than they are with the life on the French boulevards. Our young men are coming from the schools of Europe with every natural instinct blasted, and filling our cities with monstrosities. We are rearing universities, and are proposing to build greater, wherein the young minds for generations to come will be instilled with the lowest expressions of Nature, misrepresentations of plant life, forms incapable of existence, deformities grown in poisonous caves, horrors of the animal kingdom with vegetable tails. This is no exaggeration; you may see it all about you. It is not architecture; it may be art in caricature, a form of art too low to be classed with the earliest and greatest of all arts.

The young men of the League do not wish to banish from their lives all early architecture. They stand for the same methods employed by the builders of the vital styles, namely, the artistic expression of what is about them. They do not believe it necessary to make bad drawing because the architects of the Middle Ages could not draw. They do not think it necessary to reproduce horrid monsters because they were a part of the life of the ancients, nor cut in stone vulgar expressions of plant forms because they were so cut by degenerate peoples. Neither do they sympathize with those who go about with complete rules for the production of art, who talk of occult symmetry, and know not the difference between the expression of an emotion and the spacing of black and white. They feel that these matters of rhythm of movement of upward tendency are matters of small importance compared with the true expression of an emotion, that they pertain to the individual, that these things are the unconscious ripples in the stream of thought. They

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are the gestures of the orator. Too much training in these matters, with neglect of the great principles, with lack of knowledge and assurance that there is something to be said, and the pressure from within which compels the saying of it, will result in the sterility of the boy from the oratorical school. Not all poets speak in verse, and among those that do there may be a Poe as well as a Holmes. They desire simply to give expression to their interpretations of the higher and nobler phases of Nature, and to do it in their individual way.

The strongest argument against the possibility of a national style has always been that it is no longer possible to keep out influences of a conflicting nature. That the Greek architecture was possible because of the peculiarly close civilization which permitted of an uninterrupted growth. The coming men propose to keep out these influences by mental rather than physical means, believing that better results will be obtained. They do not hope for immediate results; they realize that few men in any generation have the genius for great works. They believe that in time these men will appear, and that the incapables will be weeded out. That the time will come when men will choose the art from their fitness, and not hesitate between architecture and medicine as they might between dry-goods and groceries.

In their own work they see their improvement; they realize how they are hindered by their early training, and they are full of hope. They are at times cast down, as when they see such exhibitions as the one at Chicago this year, and the book of the exhibition which is worse. But they realize that club politics and individual incapacity are always rampant, and take new heart. The fact that the club was able to produce a book at all without the aid of advertisements speaks volumes for those who had the work in charge, and shows the interest the people take in architecture.

Not that the exhibition is worse than those which preceded it, but the opportunities were greater. The Chicago Architectural Club was a prime mover in the League, formed, as its constitution says, "To encourage an indigenous and inventive architecture, and to lead architectural thought to modern sources of inspiration."

The club's action in crowding the exhibition and book with the trite architecture of the past to the exclusion of the many good things done throughout the West during the last year is inexcusable from the standpoint it has itself taken. The club should appoint each year men of discernment and innate artistic worth, men capable of forming a heart judgment, men who know a good thing, whose duty it shall be to search out those things which have merit, and on the walls and in the book give them such place that the public may feel the importance of the movement and know for what the club stands. The generosity of the patrons made all things possible; through timidity and fear the club betrayed a sacred trust.

Whatever disappointment we feel, we must not attach too much importance to a slight defeat. The architecture has come to stay. It is traveling faster and with less friction than did the same movement in painting and sculpture upon which we are successfully riding toward a high and noble art.

Those who have felt its force are carried irresistibly with it and have no fear in trusting themselves to its power.

Already the professors in our schools are confessing to bad methods and are seeking for better. The architectural journals are printing articles they refused a few years ago, and best of all the architect finds the American artisan capable of perpetuating his thought in lasting material. It is safe to say that the number of young men in the Middle West who are working on these lines has more than doubled in the last year. Many of these, being men who in the true sense have never designed, are very much at sea, and are simply copying the works of others as they copied from older forms. This is to be expected, and is to my mind far better than the old way. It will correct itself when the people discriminate between the original and the copy as well as they do at present in painting.

The following letters were received in reply to a request for an expression of opinion upon the general subject, considering not only whether the maxim of the League finds favor with the coming men of the Middle West, so much as what is the best view to take of the subject itself:—

ROBERT D. ANDREWS, BOSTON.

In reply to your request, let me say that the maxim in question seems to me a very good sort of rallying cry for the fighting contingent. Of course we all know that the standing ground of progress is precedent; but the question is, In which direction shall a man most turn his face,—forward or backward? "Progress before Precedent" seems to be identical in its sense with Mr. Hale's maxims,— "Look up, not down; look out, not in," etc.

The scientific study of the arts and their laws of development is a wholly modern one. M. Gustave Le Bon's "Psychology of Peoples" contains much regarding the organic history of art that is worth knowing, and I commend the volume, together with the first chapter of J. A. Symond's "Greek Poets," to the attention of Mr. Dean.

C. H. BLACKALL, BOSTON.

The maxim sounds good, but like all epigrammatic expressions is right or wrong, depending upon its interpretation and application. To disregard precedent is a pretty sure way to progress in the wrong direction. To assume that progress and precedent are irreconcilable is to be blind to the teachings of all history. To suppose that there can be progress without regard to precedent is to court a laborious waste of good endeavor, with probable failure. The right kind of precedent will never check progress, and if architecture has reached such a condition as has seemed to inspire Mr. Dean's article, it is time to do something besides casting away precedent. Rather let us see if we have not been following wrong precedents.

GLENN BROWN, WASHINGTON.

Progress has always been founded on precedent. No great art movement has grown from nothing. Following precedent does not, and should not, mean a slavish copy of existing work. It does not mean bodily transplanting incongruous elements into a community or location with which such elements have no harmony or fitness. It does not mean, for instance, the placing of Parisian build-

ings in communities which are neither Parisian by inheritance, feeling, sympathy, nor climate.

Precedence for progress should be guided by the principles which governed the design, objects, and ends of the original designers, the utility of the building or the arrangement of the plan, the masses of the elevation, the lights and shadows, not by the mere copying of extraneous and often meaningless and meretricious details.

Careful study of precedents will lead to a proper and progressive advance, while superficial study of precedents will usually eventuate in the selection and improper use of subordinate features with the mistaken idea that in such details consist the broad elements of design. Truth and unity, the motto of the American Institute, should govern all design, in which case we will have progress with precedence.

WALTER COOK, NEW YORK CITY.

It is fortunate, I think, that the formulating of maxims, such as "Progress before Precedent," is usually an entirely harmless recreation, and exercises no great influence upon any individual. We may easily proclaim to the world that we are about to be progressive and original; but originality is not so easily attained. In architecture, at least, it should be the consequence of new conditions, new requirements, and new influences, which force a new solution of his problem upon the designer, whether he will or no. If the result is beautiful, he has achieved originality; if not, he has achieved nothing. No architecture worthy of the name has ever been produced by men who proclaimed beforehand that they were going to despise precedent and achieve a new style; and it has been said, with both wit and wisdom, that only mediocrity is ever wholly original.

WALTER B. CHAMBERS, NEW YORK CITY.

There is a kind of criticism which we Americans need far more than the diluted Ruskinism we are wont to serve out to each other. It is that heard so often in the Ateliers of the École des Beaux Arts: "*Quand c'est bien c'est bien, et quand ce n'est pas bien ce n'est pas bien.*"

No people in the world are more easily hoodwinked than we are by purposeless, pseudo-artistic theorizing. The gravity with which we give it open-mouthed attention contributes materially to the gaiety of nations—other nations. There's no denying it, we dearly love to talk.

If the energy which we lavish upon a discussion as to the real value and proper interpretation of the motto "Progress before Precedent" were devoted to a close study of architectural problems, viewed in the cold, logical light of structural and practical requirements, we would be more sure of making the right kind of progress,—that based on the same precedents as those which have inspired all the great architectural creators,—sincerity of purpose, horror of sham and pretense, contempt for imitation. These are qualities with which an artist's mind must first be armed in order to cope successfully with the all-engrossing problem of how to envelop modern practical ideas in live artistic forms.

Our greatest need to-day, in the schools and in practice, is a proper understanding of the principle that honest, practical, and structural necessities are invariably

the matrices out of which are developed the true solutions of their artistic treatment.

FRANK MILES DAY, PHILADELPHIA.

The value of the expression "Progress before Precedent" as a working maxim for the architect depends entirely on the way he interprets it. If by progress is meant that true, healthy progress which comes from a sane plan, frankly arranged to suit the life of the building, and from the growth of this plan into a structure which naturally and beautifully expresses that life, then by all means let us have "Progress before Precedent."

If, on the other hand, progress is mistaken to mean a mere striving for originality, an effort to say an old thing in a new way for the sake of the novelty of that way, rather than for the sake of its excellence, then let us adhere to precedent, but even then we must have the discernment to distinguish the good from the bad in precedent.

WILSON EYRE, JR., PHILADELPHIA.

With regard to Mr. Dean's article, which is most interesting, I would say that I agree with him as to our being overburdened with the outcome of education in the French schools. Our own schools, however, are growing in importance and will soon be all-sufficient, and although the French style now in vogue in so many parts of the country is not, to my mind, a very sympathetic or lasting one, it will be interesting to look back upon as a period.

I have never felt that influences alter the big motive forces in artistic development to any great extent, or for any length of time. Schools, fashions, and laws are but temporary checks or helps. The work of "the rank and file" is dreary enough, given the very best periods, and it is only the work of the few that makes the history of art. With these the style and influence of their day is a secondary consideration.

ERNEST FLAGG, NEW YORK CITY.

I think all such articles do good; they serve to agitate and arouse interest in the subject. They call for thought; and the more properly directed thought which is given to our architecture, the better it will be for the art. I hope that the more thought that is given to the subject, the more clearly it will be seen that what we need most is the application of logical reasoning to our designs. I should like to see materials used in a logical way, and a tendency to abandon the shams and makeshifts which are far too common in American work. As I write this I see from my window a great galvanized iron cornice with stone profiles surmounting a granite building.

If there is anything to criticize in the article, I think it is the strain of too great satisfaction with what we are doing, which crops out from time to time. We are too well satisfied with ourselves. We would do well to be more conservative and not brush aside precedent too lightly. I hope for the time when the principles which guided in the making of the great designs of the past may be sought for and applied humbly to our own work. What we need is not servile imitation,—we have too much of that,—but more careful study, and that logical and truly artistic use of the material and appliances at our disposal which characterizes and makes admirable the work of the great architects of the past.

ROBERT W. GIBSON, NEW YORK CITY.

It seems to me that in their praiseworthy desire for active work, the originators of this motto have overlooked the meaning which older men would attach to it, and have said something they did not intend. As a protest against that dull regard for precedent which prevents progress, their purpose is laudable, but as a declaration that progress is desirable, with little or no regard for precedent, the maxim is not only harmful and misleading, but comes nearly to being absurd, because the word "progress" itself suggests a moving forward by degrees, with growth and improvement, all of which involves the idea of precedent as a basis for each successive advance.

So much for the attitude of the League toward the world as expressed by its motto. There is another side which I think deserves criticism. It is likely that students and younger members, who are the people most impressionable in these matters, will understand the words to be a kind of declaration of independence in architectural design, and will think that their leaders have resolved that variety and change and newness are to be less controlled than formerly by precedent and established custom. I believe that such declarations really do influence young people, and in this case I think that the teaching most needed is the very opposite, and that if the motto were made to read "Precedent before Progress," it would be more productive of good, but I do not seriously propose this, because it is rather an even balance of different motives, than the preponderance of any one, which is most to be desired.

CASS GILBERT, NEW YORK CITY.

I agree with the maxim, "Progress before Precedent," but with the understanding that the progress must be real, intelligent, and *forward*. There is such a thing as progress backward, and such catchy phrases are sometimes dangerous. That a knowledge of precedent does not necessarily impede progress, is self-evident. Progress demands both an intelligent knowledge of present conditions and of precedent. The maxim implies antagonism between those who believe in progress and those who study precedent. Such antagonism does not exist in reality.

JOHN GALEN HOWARD, NEW YORK CITY.

"Progress before Precedent" seems to me a startling alliteration based on no real foundation of meaning and calculated to do a vast amount of harm to our profession if taken seriously by any considerable body of young architects. Progress before precedent? Progress from or beyond what, pray, if not precedent? Let us have progress by all means, but let us base that progress, measure it, dignify it, justify it, by that precedent which is our indestructible heritage from the great of all time. He is a spendthrift and a fool who, on setting sail upon the ocean of a career, strips his sheets, chops down his masts, and fires the hold.

W. L. B. JENNEY, CHICAGO.

Undoubtedly the maxim is a good one. We should not be blind copyists. The precedent should be considered in its true spirit as Mr. Dean states, whose article I would generally indorse.

The styles of architecture were influenced by the requirements,—the habits of the people, the material at hand, the religion, the precedence in the neighborhood or within reach of the designers. To-day we have materials that were but little used in buildings in ancient times. Principally steel, which enters so largely into most of our commercial buildings, and which, even in a great church, or cathedrals, could be used very advantageously, instead of the old style masonry.

Referring to the old rule, ornament your construction, but never construct ornament. In this sense ornament should be used to accent the construction as well as to make it more agreeable to the eye. Another old principle, the fitness of things, should be followed conscientiously. The desire of the League "to free architecture from vulgar importations" is certainly highly commendable. The statement that "our young men are coming from the schools of Europe with every natural instinct blasted, and filling our cities with monstrosities," is certainly not true of the best men, who are aiming at quiet dignity combined with elegance and beauty. There are certainly no want of examples of the "lowest expressions of nature, misrepresentations of plant life, forms incapable of existence, horrors of the animal kingdom with vegetable tails." Examples of this can be found in old Renaissance work and in the rococo. It, however, belongs to decoration only.

In regard to the argument as to the "possibility of a national style,"—that could only be produced by a large number of our best architects working for a long period in one direction, each trying to improve, and making the style more thoroughly adapted to our requirements. As it is, one style after another comes into vogue and good work is done, but before the style could with any reason be called national it is dropped, and another takes its place.

In the future much must depend upon our schools. They are already numerous and in the hands of able men. Literature and reproduction of photographs, with appreciation and justifiable criticisms, are contributing much. I agree with Mr. Dean that the number of young men in the Middle West who "are working on justifiable lines has more than doubled in the last year."

CLARENCE H. JOHNSTON, ST. PAUL.

I have scant sympathy for the term, "Progress before Precedent." To me it is peculiarly obnoxious; from such a sentiment has sprung the architectural aberrations of this country. The thought is opposed to reason and common sense.

I cannot conceive of success in an art so difficult to master as that of architecture, without the most strenuous study of precedent. It is the foundation stone to build on. From knowledge only of what past masters in architecture have done can progress be made. The broader this knowledge is, the keener the insight of principles that are sound and vitalizing, the better equipped will the artist be for his own work.

GEORGE D. MASON, DETROIT.

To *literally* adhere to such a sentiment as "Progress before Precedent," at least from an art standpoint, is, in my judgment, a mistake.

The concensus of opinion of a body of educated men is a standpoint from which the best of argument can be based. The particular kind of "education" referred to combines the knowledge gained from experience in developing the best of the older forms of artistic expression, and in the subsequent careful comparisons made, and deductions determined upon, when the old and the new are placed side by side.

Art, generally speaking, is not as exact as a science, and artistic deductions cannot be arrived at with the mathematical exactness that can be obtained from an engineering standpoint. Reliance must therefore be had on the judgment of the artistic minds that have received the commendation of the majority of the men who by education, training, and native ability have approved of their work.

The one who is the most successful in combining the best ideas from the standard forms of art, as so recognized, with the multiplex requirements of a modern civilization, is in my estimation the greatest artist. We must not uphold the one to the exclusion of the other, nor feel that the ideas of the present generation of artists are the only fountains that pour forth the absolutely pure article. We might argue quite differently from an engineering standpoint, but with art it is quite a different matter.

ROBERT S. PEABODY, BOSTON.

It is hardly possible that any designer would find fault with most of the general principles that are upheld by your correspondent. They do not seem to me new, and they are generally accepted.

But when he objects to the use of those forms of expression that have been evolved by many generations of artists, and which still are in process of evolution, then I hope and believe that nearly all of us disagree with him.

It does not seem to me to be of the slightest importance whether we ever develop a distinctly American style in architecture with original and native details. I take no interest whatever in that as an end for which to strive. It does, however, seem to me to be of the first importance for our civilization that our towns should be pleasant places of abode, and that our houses and churches and public monuments should be dignified, quiet, modest, interesting, and refined. To my mind, there is a far better chance of this being accomplished if our designer humbly works upon forms that have been found good by all, and does not endeavor to revolutionize art single-handed. In the long run, even thus, we shall have all the local expression that is worth keeping. This is the course artists worthy of the name have followed hitherto.

The enthusiasm of youth is such a precious thing that few would wish to suppress it, but I think it has, and I am sure the work it inspires will have, an added grace if it is accompanied with reverence. I do not believe we can, with advantage, abandon the use of accepted conventions in design; and my opinion is that the professors of architecture so much criticized by your correspondent are doing a much-needed work.

IRVING K. POND, CHICAGO.

One hardly could make any remarks on the general subject without taking cognizance of the leading paper

which in this instance, it seems to me, has "nothing to do with the case." As to the application to it, of the strictures on the poor catalogue makers, I am in the dark, and I am equally blind as to just how nature study is to inspire a new architecture any more than it did an old (which it never did). Architecture is, and always has been, from within; nature, except human nature, is external. As to the meaning of the very general phrase, "Progress before Precedent," some few may know a little, but many more will care less. Perhaps a "Don't Worry Club" would be a good thing among the younger architects. Men who have not lived long enough or deep enough to have developed rich or lasting sentiments need not worry as to what those sentiments may be or how they should be expressed. Time will bring to those who are worthy a realization of them and of the possibilities of their expression. The action of time may be accelerated by the advice of experience, which none but a fool disdains. In any art which means self-expression, or indeed in any avocation, we will be, according as we are, and we are what the past has made us. This does not argue that our future course is absolutely set for us, but that we are developed from the past; and what is true of a man or an architect, is true of the great body of men or architects. No new germ springs into existence, but all is the logical development of the past. Don't worry; the future will take care of itself with, or in spite of, us.

BRUCE PRICE, NEW YORK CITY.

I could not fall into the vein of the article you speak of, tending to anything that I was in sympathy with. Men banding and leaguering together never lead to much. Of course, in an art such as architecture the individual is no more than a grain of corn on the cob; progress and beauty in architecture is the result of the combined intellectual effort of intelligent minds; no man yet has risen above it. The best work has come in periods of wealth and extravagance, for public opinion applauds the artistic effort, and consequently makes fruitful soil for the growth of artistic work.

The business side, of course, of the League, is another thing, but to bring out beautiful work men must work for the love of it, and for the inspiration that comes from a congenial undertaking.

EDGAR V. SEELER, PHILADELPHIA.

"Progress before Precedent." The misfortune of this recently exploited phrase is undoubtedly that it places "Progress and Precedent" in opposition. To divorce the two is unnatural and unnecessary. Those who disregard precedent handicap their efforts to progress quite as seriously as those whose sole direction comes from a slavish following of precedent. The best that any one can do, whatever its motive, whatever its application, is so slight, so infinitesimal by itself, that it becomes pure arrogance to attribute to it a place apart, or to count it more than a single phase of the great development of which precedent is the summation, down to the very last previous demonstration.

ALFRED STONE, PROVIDENCE.

"Progress before Precedent" is, to the writer's mind, an exact reversal of the proper sequence, both as a state-

THE BRICKBUILDER.

ment and as a logical evolution in the development of the best in architecture.

A reverent—not slavish—study of the architecture of the ages is as necessary in the training of an architect as the study of the literature of the past is a necessity for one who would express his thought in the graceful imagery of poetry or poetic prose, or in terse and forceful language. No matter how radical the thought or how advanced the philosophy, the *words* in which they are uttered are not new, and the construction of the sentences must conform in the main to rules of syntax and grammar which are the growth of centuries, each one of which has contributed but few new words to the vocabulary, and has but slightly changed the method of expression.

In architecture we find the monstrosities which offend are more generally perpetrated by those who despise the past and are so imbued with the divine afflatus that they, out of their own superior inspiration and inward consciousness, can create in the span of their own short but glorious career a new and national—an American—architecture! Pride, which cometh before a fall, seems to be the prominent idea which finds expression in the motto, "Progress before Precedent," and smacks little of that respect for the great masters of many epochs, whose works have survived the test of time and have won the admiration of generation after generation of those most sensitive to artistic influence.

With new methods of construction new methods of architectural expression will be invented, but only step by step, and many will press for recognition, but few will be chosen, and they will be of those who humbly adhere to precedent, but at the same time are able to engraft some new idea upon the old which will fructify and prove acceptable and hold its own with that which can never die.

R. C. STURGIS, BOSTON.

Mottoes are not, as a rule, of much service, and are quite as apt to be misleading as to help. What is meant by "Progress before Precedent"? Who is to judge what is true progress? Often true progress seems like a backward step; often what seems progress is a retrograde movement. Precedent is of infinite value and hardly to be over-rated, and yet if clung to too closely, it may hinder progress, deaden enthusiasm, and kill life. A young Englishman recently complained to me quite bitterly of a criticism of one of his works which had appeared in an American magazine. The work in question had defied all architectural precedents, and was but a forced straining after originality; but the author thought that if such original work was not understood and appreciated there could never be any progress. The best progress is that which is founded most clearly on precedent.

LOUIS H. SULLIVAN, CHICAGO.

In my judgment a maxim or shibboleth, such as "Progress before Precedent," is in itself neither valuable nor objectionable.

The broad question involved in the advancement of our art is one that lies specifically with the rising generation, and it will answer in its own way,—theory or no theory, maxim or no maxim.

If the coming men possess in a high degree the gift of reasoning logically and unwaveringly from cause to effect, the rest, practically without qualification, will take care of itself.

The present generation does not possess this gift, nor does it trouble whether or not; hence chaos. That the younger men have it is, as far as I can observe, quite conjectural. Talk and good intentions we have, but talk and good intentions do not build beautifully rational buildings. Talk may be had for the asking and good intentions become pavements here as elsewhere; but delicate clarity of insight, sturdy singleness of purpose, and adequate mental training are notably so rare in our profession as almost to be freakish. We have muddy water in our veins.

I am an optimist, and live ever in hope; yet what I wish and what I see are by no means identical. Still, doubtless, there is a ferment working that we wot not of. I would discourage no one in the belief.

Finally, when all is said and done, the architectural art is a proposition too easy or too difficult, just as you choose to regard it. It is an art as yet without status in modern American life. Practically, it is a zero.

PETER B. WIGHT, CHICAGO.

The Architectural League of America, in adopting its motto, evidently intended to epitomize the sentence from its constitution which Mr. Dean quotes. The meaning of that is plain. But, while all art that is not copied is "indigenous," whether it be good or bad, it is questionable if it is desirable to put too much emphasis on the encouragement of an "inventive architecture." We have not only had too much imitation, but too much invention. The "modern sources of inspiration," referred to in the second part of the sentence, by which our "architectural thoughts" are expected to be led, are the counterpart of "precedent." This is only another way of saying that true architectural progress is the natural result of evolution, and it matters not from what it is evolved so long as it is true. I do not agree with Mr. Dean that we have arrived at the logical and true limit of our knowledge of construction. But it is clear that we have invented some new constructive methods, for which we will have to find a system of decoration which will least interfere with the expression of their proper functions. If progress is more important than the following of precedents, we will think more of giving expression and external beauty to the constructive materials we employ than overlaying them with designs taken from the works of the ancients; and that seems to be about the whole story.

FRANK LLOYD WRIGHT, CHICAGO.

George Dean is right. An alliterative slogan is trite at best. His feeling against the present hidebound condition of architecture as a fine art, and his hope for its future, are characteristic of a growing group of young men in the Middle West, and will be indorsed by thinking architects who have trifled with the husk sufficiently and are hungry for the substance.

Regarding the book of the exhibition he is also right. As bookmaking, it was bad, and characterized by the same desire for quantity regardless of quality that cheapened the exhibition itself.

But the book did broaden the basis on which future books are to be built. It got itself born without chucking the huckster beneath the chin. It carried the work into civics. The fact that it inaugurated its civic phase in rather blatant fashion was not enough to damn its motive, which was good.

And Dean, — Are you not just a little harsh and unreasonable in calling for fruit from seed planted the day before yesterday?

WYATT & NOLTING, BALTIMORE.

A preferable title as a motto would be, "Precedent and Progress." Neither the science nor the art of any age or people can really progress without the slow and careful building on precedent, and the acceptance of principles and modes of expression universally accepted after centuries of experience and slow growth toward perfection.

A method of construction and design, although successfully meeting the social and commercial requirements of a generation and a locality, may not necessarily imply progress toward higher planes beyond that, which, resting on the "everlasting hills," has been attained by architecture and all art over the civilized world, and has met with the approval of artistic and cultivated intelligence for centuries. This is applicable to either classic or Gothic architecture, or any other so-called "style" which is the result of the highest human intelligence. For the "man of the Middle West" (whatever that may mean), to cast aside certain methods of expressing certain facts in architecture, which he may learn from the best academic teaching, would be very much like the orator or poet who would throw aside his grammar, or the painter his brushes and colors, notwithstanding the fact that the "Middle West young man" has apparently often done exactly this thing. We would suggest that, before writing and theorizing more on the subject, he would produce actual work by his proposed methods, which will be accepted by the art world as superior to that produced by the training of either the European or American schools. We think the editorial in the *American Architect* of May 5, on this point, covers the ground admirably.

THOMAS C. YOUNG, ST. LOUIS.

It is difficult to understand exactly what is meant by the phrase "Progress before Precedent"; nor does it appear to be very clearly defined in the mind of the author of the explanatory article.

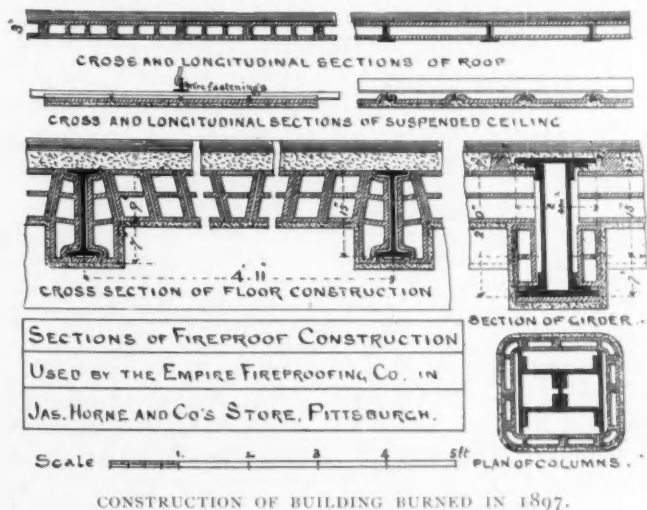
I can see no harm in the young men attempting to invent a new style. No one has succeeded heretofore, but no doubt it can be done if they try real hard. If successful in producing something new and really good, it is sure to receive proper recognition, but until this is accomplished it would seem in better taste to speak less disparagingly of the great men who have accomplished something in architecture in the past. I have, as yet, seen no indications of a new and brilliant style in the Middle West, and yet, on the whole, I think American architecture has made quite a healthful progress in the last twenty or twenty-five years, and probably will continue to do so for some time to come.

Fire-proofing.

The Second Fire in the Horne Department Store at Pittsburgh.

BY PETER B. WIGHT.

THE BRICKBUILDER for June, 1897, gave a detailed and circumstantial account of a great fire which occurred in Pittsburgh on the 2d and 3d of May in that year, in which the destruction of a large grocery house caused serious damage to three other buildings, all of modern construction, and fire-proofed according to three different methods. One of these, the large six-story department store of Joseph Horne & Co., was of steel skeleton construction throughout, having an exterior mostly of brick and terra-cotta, and interior construction and protection to the steel frame of hard fire-clay tile throughout. It was the severest test of modern steel and tile construction on record. It demonstrated that hard fire-clay hollow tile, even when used without scientific application, and in its lightest and thinnest form, was



sufficient to preserve a steel skeleton of a building from destruction, even though it might not preserve its own integrity in a burning building. The sequel showed that the damage to the steel frame was due to other causes than defects in the fire-proofing material used, for, in the reconstruction, most of the steel structure was retained, the parts that were renewed being those that had been either directly or indirectly damaged by the fall of a water tank on the roof which had been insufficiently supported. Though the stability of the enclosing walls was not seriously affected by that fire, a certain amount of patching was required, and rather than submit to this the owners preferred to rebuild the whole of the exterior according to a new design, the former architect having died; and Messrs. Peabody & Stearns, of Boston, were employed to reconstruct the building. At the same time it was sought to improve the fire-proof work, which, it had been demonstrated, could not save itself, and only to use such of the perfect floor-arch material as could be saved, in reconstructing the first floor. Hence the first

floor, covering the basement, was built as before, partly with the old fire-clay tile and partly with new red shale hollow tile of the same sizes.

The contract for all the hollow tile work (hard tile being specified) was taken by the Pittsburgh Terra-Cotta Lumber Company. This company is of old standing in Pittsburgh, and had contracted for all the fire-proofing of the Horne office building, which was also partially burned in the same fire in 1897. In that building it had used its regular article of manufacture, which, when I examined it, I pronounced to be a semi-porous terra-cotta, made of a red shale clay, which has to be burned at a higher temperature than the ordinary red clays, and can be used with a limited amount of sawdust. The material, therefore, was not what is commercially known as porous terra-cotta, but one which is a medium between that and hard tile. It possessed the two qualities of toughness and strength. In the Horne office building, it was only in a very few instances that I found an arch tile cracked, and the only damage to the tiles was found where two faces and a corner were exposed, as in the coverings for beams projecting below the ceiling. I then pronounced it the best clay fire-proofing material that had yet been produced, and think so still. It is, therefore, remarkable that the same owners should have required that hard tile be used in the reconstruction of the department store, and it is no fault of the contractors that it was used. The name of the Pittsburgh Terra-



CONSTRUCTION OF BUILDING BURNED IN 1900.

Cotta Lumber Company has been changed since the reconstruction to the National Fire-proofing Company, and I have been informed by the president of that company that in making the hard tile for the new work only a small proportion, about 10 per cent., of sawdust was used. This explanation is due to the contractors in view of some facts which have appeared in the recent fire.

In the reconstruction, the floor arches of the first story were replaced substantially as they had been before, the beams being covered independently and showing about 7 ins. below the ceiling. The floor arches of all the other floors were rebuilt with 9 by 15 in. end pressure tiles, each tile having three air spaces in its height and two in its width. The outer shell was about $\frac{7}{8}$ in. thick and the dividing webs $\frac{5}{8}$ in. thick. The bottoms of the arches were set 2 ins. below the bottoms of the 15-in. beams, and the soffits of the beams were covered with 2-in. dovetail-shaped tiles hollowed out on the upper side for an air space of 1 in., next to the beams. The girders throughout were covered very nearly the same as in the former work. The soffits were covered with $1\frac{1}{2}$ -in. tiles,



FIG. 1. FIRST STORY LOOKING NORTH, SHOWING DAMAGE BY SMOKE AND WATER ONLY. THE SMOKE AND HOT AIR CAME FROM FIRE IN BASEMENT.

hollowed out $\frac{5}{8}$ in. on their top sides, next to the girders, and supported by steel clips on both sides to the girder flanges. The edges of the girder flanges and soffit tiles were then covered by L-shaped tiles $1\frac{1}{2}$ ins. thick, resting on the flanges also, and the sides of the girders were covered up to the ceiling line with pieces of 3-in. partition tiles. The stack of four passenger elevators in the center of the long dead wall which forms the east side of the building is enclosed with a 6-in. hollow tile partition, all the way up, having iron doors, with grills in the upper panels. At each end of the stack of elevators is an open iron stairway from the first to the sixth floor, built against the wall. At the rear or north end of the building next to the alley are two freight elevators and two iron stairways, all enclosed in 6-in. hollow tile partitions. The only other partition is that built around the kitchen, which was located in the sixth story. The Z-bar steel columns, which are continuous from the foundations



FIG. 2. SECOND STORY LOOKING NORTH, SHOWING ONLY SLIGHT DAMAGE BY WATER.

to the roof girders, are covered with 3-in. hollow partition tiles built like partitions, with eight tiles to a course and alternately breaking joints. The corners are angular and not rounded, as in the previous construction. These column covers are not fastened to the columns or bound together, and are built from the top of one girder to the bottom of the next one. The column covering is not continued above the suspended ceiling of the sixth story. The roof, or that part of it which remains, is built with 10-in. I-beams resting on 20-in. I-beam girders. T-irons are set between these, 18 ins. from centers, and 3-in. book tiles rest on their flanges. The book tiles carry a concrete filling and a weather-proof covering of roofing felt covered with 1-in. thick tiles laid in Portland cement. Thus it will be seen that the columns above the ceiling, the roof girders, the roof beams, and the T-irons are exposed on the under side. In the old construction before 1897 they were also exposed, but the ceiling was constructed with 1-in. thick porous tiles fastened to suspended T-irons. The same method was used for the



FIG. 3. THIRD STORY, SHOWING FOURTH AND FIFTH ABOVE AND FIRST STORY BELOW LOOKING NORTH. THIS FLOOR ONLY DAMAGED BY WATER.

sides of the well holes around the skylights. A large part of this ceiling remained intact after the fire, and that part of the ceiling and roof that was destroyed failed only on account of the falling of the water tank, which let the fire in between the ceiling and roof, and parts of the front and rear walls were thrown down by the expansion of the continuous steel roof girders.

In the present construction the suspended ceiling (what is left of it) is made with angle irons, supported from the roof by suspension rods, and plastering on expanded metal, which is lashed to the angle irons. This is all the protection that was afforded to the construction above the ceiling line.

In some other respects the building differed from what it had been in 1897. The skylights, of which there were eight on the roof, were all glazed with wired glass, and the glass now remains, only more or less cracked, in



FIG. 4. FOURTH STORY LOOKING NORTHWEST. CONTENTS BURNED OUT.

all of them that did not fall bodily with the fall of the rear half of the roof. The large light well in the center of the building, from first floor to roof, was enlarged by being made longer and having semicircular ends. An opening was made in one place through all the floors to the basement, about 3 by 4 ft., for a patent conveyer, kept running constantly to carry goods up and down.

The front windows are smaller than before, reducing somewhat the exterior exposure. The rear windows have "standard" wooden shutters covered with tin on both sides, which were only effective in preventing the firemen from playing in water at that end, where the real hot fire was.

This building had a full stock of the goods usually found in department stores. The sixth and highest floor was used for a restaurant in the front half, and the storage of extra stock in the rear half. A large kitchen was

* The large skylight over the light well, of wrought iron and wired glass, fell bodily during the last fire.



FIG. 5. FOURTH STORY LOOKING NORTHEAST. CONTENTS BURNED OUT.

situated on this floor on the west, or 5th Street side, about halfway between the center and front, and was surrounded by a 6-in. hollow tile partition.

On Saturday, April 7, just before midnight, the light of a fire in the building was seen by a policeman in the street, though three watchmen were in the building, and only learned of the fire by the advent of the fire department. There is a difference of opinion as to whether the fire started on the fourth or fifth story. The internal evidences seem to show that it started on the fourth floor, near the north end of the light-shaft, and licked its way over the edge of this shaft to the fifth floor, then extended around the fourth floor to the front, while, through the draught caused by the central light-shaft, it spread also to the sixth floor and enveloped the whole upper part of the building. It did not ascend through the passenger elevators, for two of them are intact and in use to-day, and the stairways do not show evidence of intense heat,



FIG. 6. FIFTH STORY LOOKING NORTHEAST. CONTENTS BURNED OUT EXCEPT ROLLS OF CARPET NEAR THE FRONT.

for they are all usable. The most intense fire was in the rear of the fifth and sixth floors, and the rear stairway and freight elevator shafts must have contributed to make a draught. The fire in the contents of the building burned itself out in the fourth, fifth, and sixth stories in about an hour, and when it was thought to be extinguished, it was found that the basement was on fire. The basement fire was not extinguished until 3 A. M. on the 8th of April, when it was discovered that the entire contents had been consumed. The first story was only damaged by smoke from the basement and small fires around the stairway openings and conveyer shaft. The second and third stories were not burned at all, and only damaged by water. I visited the building on the 8th of this month and found business going on in the basement, first, second, and third stories, and two passenger and one freight elevator running to the sixth floor. On the fourth floor, where everything combustible was destroyed, much of the plastering, which I was informed was done with King's Windsor cement, had fallen, the columns and girders were intact, and in two small



FIG. 7. SIXTH STORY LOOKING NORTHWEST, SHOWING PART USED AS RESTAURANT.

patches the bottoms of the 15-in. beam arches had fallen off. These were northeast and northwest of the light-well, where the fire seemed to have started. The fifth story seemed to have been exposed to the most intense heat. Here were the furniture and upholstery goods. Most of the wood flooring was completely burned away, and in some cases the 4-in. sleepers were burned out. Three of the columns on the edge of the light-well were completely stripped of their fire-proofing, and two in other places were partly stripped, the tiles in the center having fallen first. An examination of those apparently intact showed that many of them had vertical cracks. It was after an examination of the columns on this story in all conditions that I came to the conclusion that the danger to all columns fire-proofed only by building a wall around them is from the *crimping* of this covering by expansion vertically. I have referred to this before



FIG. 8. SIXTH STORY LOOKING SOUTHEAST, SHOWING KITCHEN PARTITION WHICH SAVED COOKING APPARATUS, AND CEILING FALLEN ON THE LEFT.

in THE BRICKBUILDER, but never before saw it so fully demonstrated. There were columns on which the tiles were crimped near the center and sometimes on one side only, and cracks always ran from the crimping to the top and bottom. As has been said above, the column protection was built firmly from girder to girder and could not expand vertically. In the sixth story, where the columns were not entirely destroyed, the covering was all intact, because the covering abutted against the yielding ceiling. On this fifth story the girders had the severest test, and came out unscathed. Here also the greatest damage to the hollow tile arches was seen. But it was different from that seen in 1897. Where the bottoms came off they dropped in fields and not in scattered patches. This seemed to show the homogeneity of the bottoms of the arches, as the expansion affected great numbers where the heat exceeded the limit of resistance. The strength of the floors was not affected by this loss, and in only one place was there a small hole from the sixth



FIG. 9. SIXTH STORY LOOKING SOUTHEAST, OVER THE PART OF ROOF THAT FELL.

story, where a beam or girder from the roof probably struck. In fact, the sixth floor safely withstood the shock of the falling roof.

The loss of the rear half of the roof and ceiling was clearly due to the failure of the ceiling, which was plastered on expanded metal. This ceiling must have had extensive openings in it to enable the play of the flames from the burning stock room to effect such complete destruction of the roof. One of the Z-bar steel columns is still standing, but is not seen in the illustrations, the top of which hangs down from the ceiling line like a wet rag. Fig. 9 shows the steel work of the roof after it fell, being taken from the top of the iron stairway which led to the roof in the rear. The roof and ceiling and all the columns that supported them are entirely destroyed, from the north end of the central light-shaft to the rear of the building. The top of the rear wall and cornice must have been loosened by the expansion of the 20-in. steel roof girders before they fell. A large ornamental terracotta belt course at the top of the fourth-story windows

on the 5th Street front seems to be badly damaged, which was not the case in 1897. The Roman bricks with which the walls are faced are intact. The suspended ceiling still stands in the front part of the sixth story, and is in good condition, except where water struck it through the windows. This part was furnished with chairs and tables, and had no goods in it. The tile partition around the kitchen saved the large range, but it was badly cracked in some places. Unequal expansion seems to have been the cause. Individual tiles were not cracked, and no part of it fell, except a few tiles over a large door.

The fire in the basement was remarkable in many respects. It was not discovered until the fire in the three upper stories had burned itself out or had been nearly extinguished. As the main light-well did not pass through the first floor, the only way in which it could get to the basement was through the conveyer shaft and the rear freight elevators. From the fact that the most severe fire was in the rear of the basement, it must be presumed that burning embers first fell down the rear elevator shafts. From the fact that the fire was also severe around the conveyer shaft, it must be presumed that it acted as a flue from the basement after the fire had descended in the rear. The firemen on the first three floors prevented it from communicating with those stories. The effect of heat on the structural tile of the first floor, which was only 9 ins. thick, was much the same as in the previous fire. These tiles had two air cells. The bottoms fell off in patches where the heat was most severe, but in no place did the fire penetrate the floor.

It will, of course, be asked, What are the lessons of this second fire test? Very little can be said beyond what has been suggested above. The only burned clay fire-proofing in the part of the sixth story that was wrecked by the fall of half the roof was the column covering and a few partitions. The former went down with the steel work. The three steel columns stripped in fifth story were not injured by fire, and the 3-in. partition tiles that surrounded them must have failed in the last stages of the fire, or been knocked off to examine the steel. The real cause of the fall of the roof has been already suggested. The defects in the system of column covering used have also been repeatedly referred to in previous issues of THE BRICKBUILDER. That the hollow tile everywhere protected the steel skeleton is evident. That it did not save itself everywhere is due to the fact that it was too hard. The loss where it did fail was but a small percentage of the part exposed. That the three principal floors were saved, and the contents damaged only by water, when exposed to fire both above and below, notwithstanding the existence of a great open light-shaft in the center, is evidence that the fire-proofing of the building was remarkably effective in performing its office.

After the above description the illustrations here given will be in the main self-explanatory. The half-tone pictures show the parts of the building as they looked immediately after the fire. When I saw it the floors had been cleared of rubbish, and the structural steel of the roof mostly removed, and I could form a better opinion of the action of fire than from the photographs.

"The Brickbuilder" Competition. I.

AN ENTRANCE GATEWAY AND LODGE FOR A LARGE ESTATE.

CRITICISM AND AWARD.

BY CASS GILBERT.

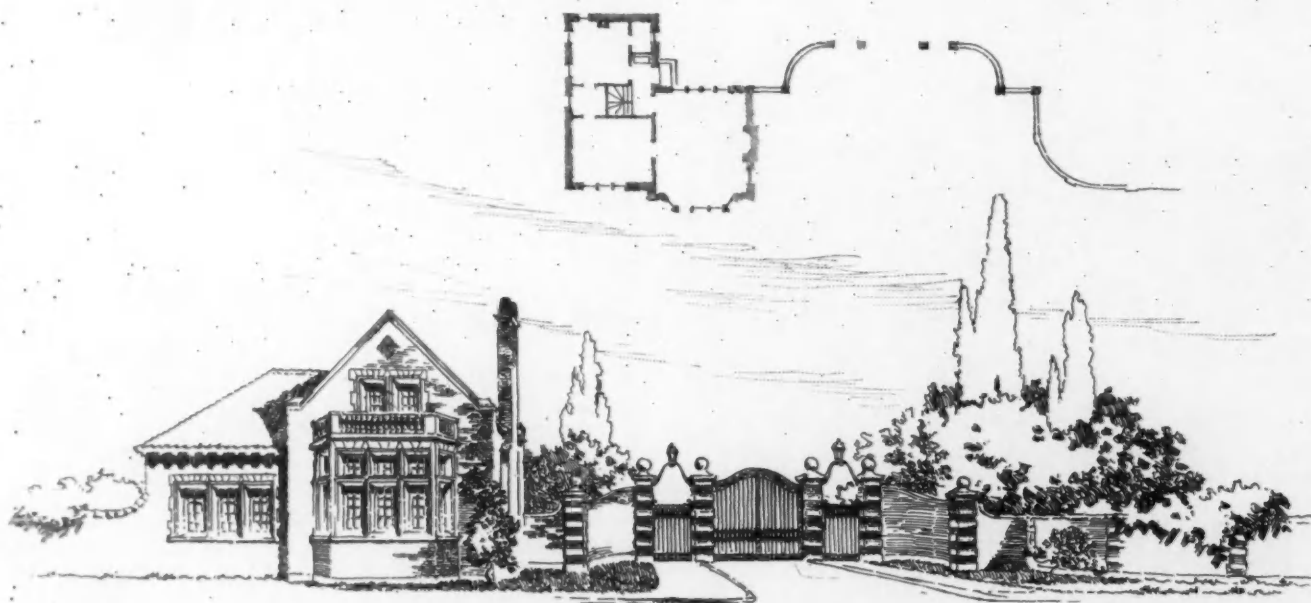
FEW of the minor problems of architectural design present more charming possibilities than that presented by THE BRICKBUILDER in "An Entrance Gateway and Lodge for a Large Estate," and it is a matter of regret that none of the competitors have satisfactorily solved it. As a whole, the designs submitted are much below the average, in composition, style, and presentation.

The design submitted by the insignia of a *fleur-de-lis*, while not in itself particularly interesting, seems to me freer from objections and more appropriate in sentiment

modest lodge that quite lacks expression, and which would not command a good view from any one room. In a certain sense its modesty is acceptable, but something more than this is necessary to make it an attractive gate lodge.

The design submitted by "1900" is the "cleverest" of the lot, but cleverness is not good art. The plan of the lodge and its connection with the gateway is good, — in that respect the best submitted, — but the lodge, set back from the highway as it is, does not command a sufficient view of the approach. Taken separately, the detail is interesting, but the design is pretentious as a whole; the proportions are not well studied; both the gable over the gateway and the cupola at the apex of the roof are out of scale with the lodge itself. But notwithstanding its faults, this design is interesting, and its suggestion of the treatment of brickwork and color is especially so.

The design submitted by "Manor" is well treated in



FIRST PRIZE DESIGN.

MR. EDWARD PERRY DANA, BOSTON, MASS.

"THE BRICKBUILDER COMPETITION. I. AN ENTRANCE GATEWAY AND LODGE.

for the gate lodge for a gentleman's estate than any of the others. The plan is reasonable; the principal room commands the approaches; the style is modest and well suited to the purpose; but there is a lack of scale between the bay window and the lodge, and between the bay window and the gateway. This design is distinctly not "clever." It has, however, a domestic quality, and a certain modesty and simplicity which commends it. I fancy that a gentleman would not be ashamed to acknowledge that this was the gateway to his estate, though he would not be especially proud of it.

The design submitted by "Eagle" presents a rather well-proportioned gateway, which is connected with a

respect to the gateway alone, particularly as to the two side entrances; but the location of the lodge, and its relation to the wall, makes it the mere appendix of the wall rather than a controlling factor in the composition.

The design submitted by "François" presents an intelligent conception of the location and function of a lodge. He has, however, given too much prominence to the treatment of his iron fence. It would have been better to extend the wall which is to the left of the lodge into the center of the composition and recognize it between the lodge and the gate.

In the design submitted by "George," I find a quaint

conception of the problem. It would look better executed than as drawn. It is, however, too naive to be seriously considered. At the same time, I think, if executed, its modesty and simplicity would commend it.

I find it difficult to make a choice for first place (not that it is an embarrassment of riches), but, on the whole, would place first the design marked with the *fleur-de-lis*; second, the design submitted by "1900"; third, the design submitted by "Eagle." For the competition the following program was announced:—

PROGRAM.

It is assumed that a gateway is to be built at the entrance to the grounds of a large private estate. A

to afford space for a desk and key rack. In the upper story there are to be two small chambers, with bath room, etc. The lodge may form, if desired, a part of the enclosing wall of the estate. The gateways are to be closed with iron grilles. The ground is supposed to be level. All of the construction is to be such as is adapted to materials in burnt clay.

REQUIRED: A perspective sketch taken from the side of the highway diagonally opposite the lodge, also a sketch plan of first floor only at scale of 1-16 of an inch to the foot, both drawings being in black ink with no wash work, upon a sheet measuring 15½ ins. wide by 10 ins. high. Each drawing is to be signed by a *nom de*



SECOND PRIZE DESIGN.

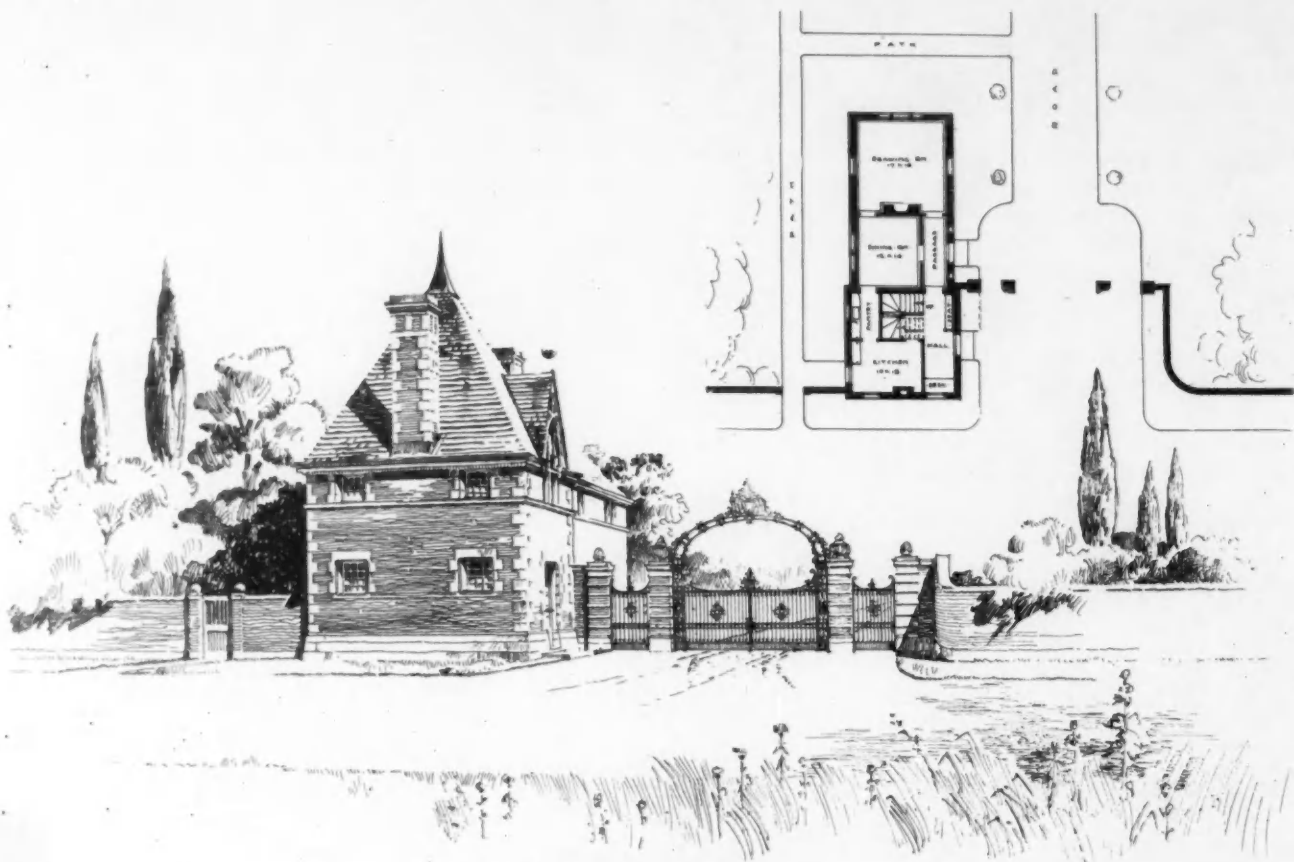
MR. JAMES C. GREEN, NEW YORK CITY.

THE BRICKBUILDER COMPETITION. I. AN ENTRANCE GATEWAY AND LODGE.

wall separates the grounds from the highway, extending in a northerly direction; the entrance is recessed from the line of the street, either in a rectangle or semicircle as preferred, and provision is to be made for a driving gate in the center, 9 ft. wide in the clear, and a foot passage each side, 4 ft. wide, though these dimensions need not be followed exactly in the design. On the left of the gateway, looking from the road, there is to be a gardener's lodge, containing a small living room, so placed that the main highway and the road inside the grounds can be visible from its windows, this room being about 16 by 18 ft. There is to be also a kitchen, 10 by 11 ft., a dining room, 11 by 14 ft., and a small entrance hall large enough

plume or device, and accompanying the same is to be a sealed envelope with the *nom de plume* on the exterior, and containing the true name and address of the contestant.

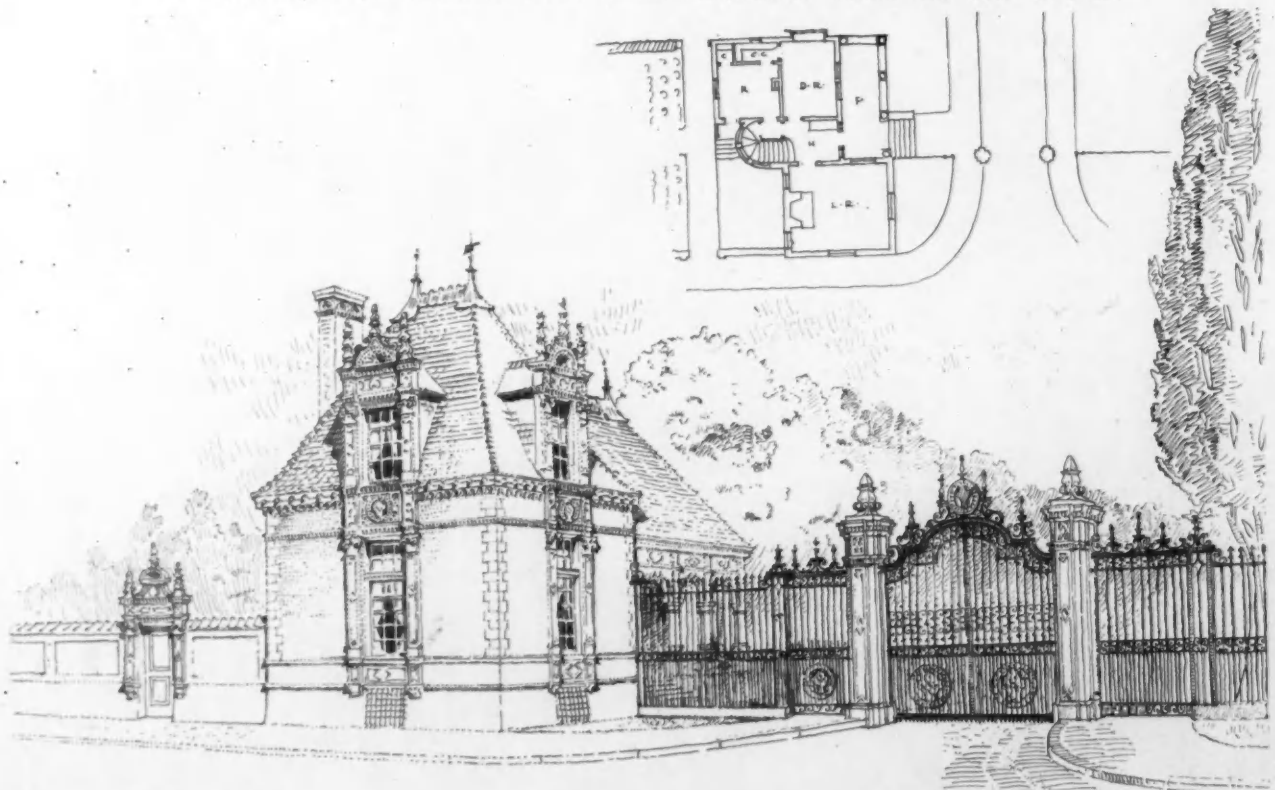
The drawings are to be delivered, flat, at the office of THE BRICKBUILDER, 85 Water Street, Boston, on or before March 15, 1900. For the three designs placed first, THE BRICKBUILDER offers prizes of twenty-five, fifteen, and ten dollars, respectively. All premiated drawings are to become the property of THE BRICKBUILDER, and the right is reserved to publish any and all drawings submitted. Mr. Cass Gilbert has kindly consented to judge and criticize this competition.



THIRD PRIZE DESIGN.

MR. C. A. MITCHELL, MONTREAL, CANADA.

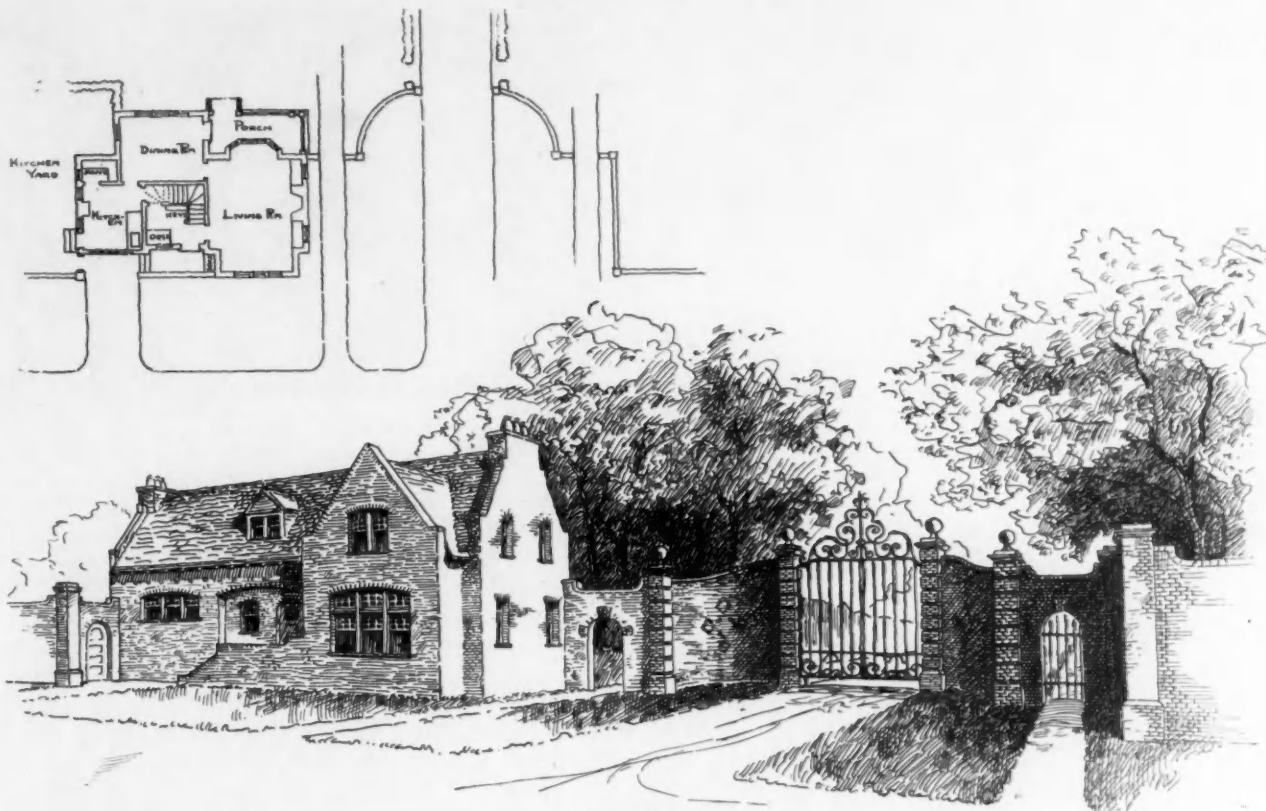
THE BRICKBUILDER COMPETITION. I. AN ENTRANCE GATEWAY AND LODGE.



MENTION.

MR. EDWARD F. MAHER, BOSTON, MASS.

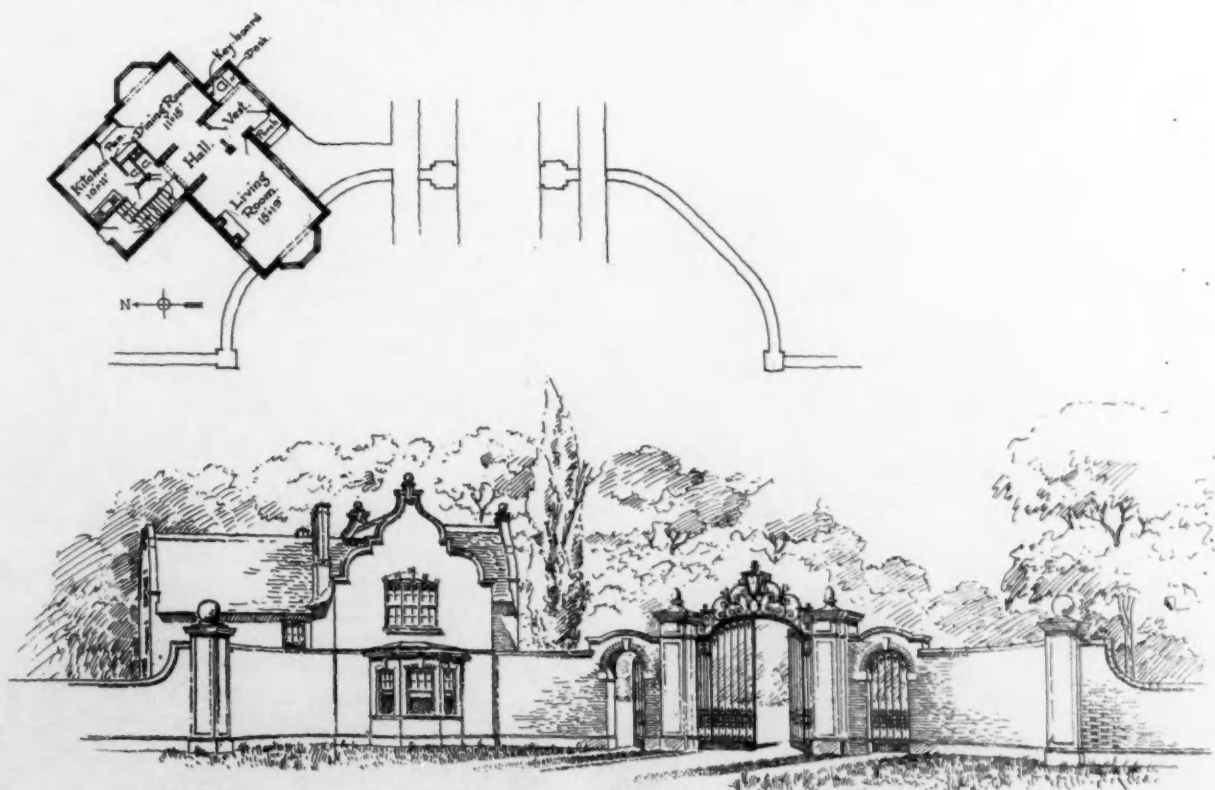
THE BRICKBUILDER COMPETITION. I. AN ENTRANCE GATEWAY AND LODGE.



MENTION.

MR. GEORGE P. KIEFER, MILWAUKEE, WIS.

THE BRICKBUILDER COMPETITION. I. AN ENTRANCE GATEWAY AND LODGE.



MENTION.

MR. RICHARD PHILIPP, MILWAUKEE, WIS.

THE BRICKBUILDER COMPETITION. I. AN ENTRANCE GATEWAY AND LODGE.

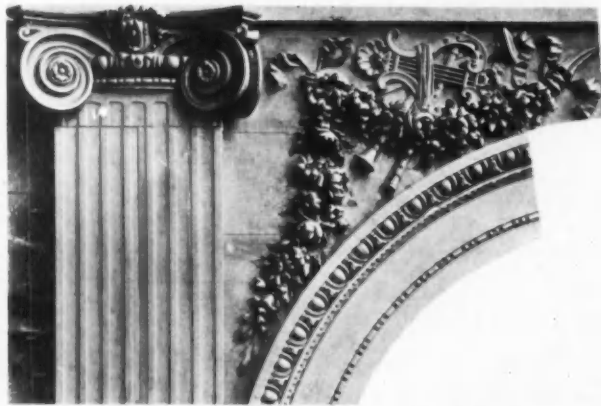
Selected Miscellany.

NOTES FROM NEW YORK.

Satisfaction continues to be expressed with the condition and outlook for general business, with considerable difference of opinion regarding the maintenance of the present high range of prices. Iron manufacturers particularly are very loud in their protestations that quotations will be maintained, but in spite of that the feeling prevails that the remarkable boom of last year cannot last and prices must drop.

The most notable single parcel of real estate ever disposed of at auction in this city was that containing the Fifth Avenue Hotel and the Madison Square Theater, sold for the executors of the estate of Amos R. Eno on Thursday, April 26, for \$4,225,000.

Work on the plans for the new Public Library of New York is being rapidly pushed by the architects Carrere & Hastings, and the foundation for the building will soon be put in. Governor Roosevelt has just signed a bill removing the limit of appropriation to be made by the city



PILASTER, CAPITAL, ARCH, AND SPANDREL, RESIDENCE AT NEWPORT, R. I.

Perth Amboy Terra-Cotta Company, makers.
McKim, Mead & White, Architects.

for the building of the library, which makes the way clear for rapid progress.

On the 30th of April, Mr. Thomas Hastings, of Carrere & Hastings, was married at Greenwich, Conn., to Miss Helen Ripley Benedict, daughter of Com. E. C. Benedict. Mr. Charles F. McKim was best man, and among the ushers were Stanford White, Charles Dana Gibson, and R. H. Russell. Mr. Hastings is beloved by all who are so fortunate as to be associated with him, and by means of his undoubted talent and ability is known and admired by all his professional brethren.

It begins to look as though we might hope to see steps taken for the preservation of the beautiful Palisades before they are completely ruined and obliterated by the vandals who for years have been quarrying there, and who have blasted away tons of magnificent rock which had been landmarks on the Hudson for years. After many futile attempts at legislation the governors of New York and New Jersey have appointed commissioners, who will



TERRA-COTTA PANEL.

New York Architectural Terra-Cotta Company, makers.

soon confer as to methods for the preservation and beautification of these magnificent cliffs.

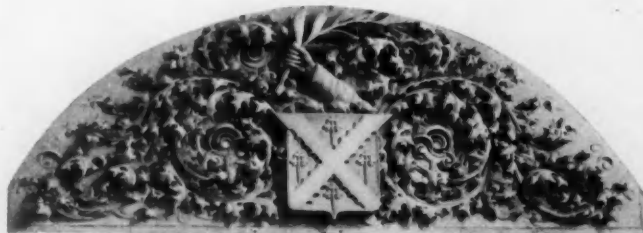
The following are a few of the important items of new work: McKim, Mead & White have prepared plans for a brick and stone fire-proof residence, to be built for Mr. Joseph Pulitzer at No. 7 East 73d Street; cost, \$100,000. R. C. Gildersleeve has planned a nine-story brick and stone apartment building, to be erected on West 45th Street; cost, \$150,000. Howells & Stokes have planned a five-story stone and brick club house for the American Geographical Society, to be erected on 81st Street, near Fifth Avenue. Clinton & Russell have prepared plans for a six-story brick and stone department store, to be built in Newark, N. J., for Hahne & Co.; cost, \$1,000,000.

NOTES FROM CHICAGO.

Chicago building operations for March are the worst for any month in twelve years, and show how completely building operations have been paralyzed by labor troubles. Permits were issued for only three buildings exceeding three stories in height, and only sixty-six permits were granted for two-story buildings.

Mr. Harvey L. Page, of Harvey L. Page & Co., architects, Chicago, has located at San Antonio, Tex., having associated himself with the James Riely Gordon Company. Mr. E. Stanford Hall, of Harvey L. Page & Co., will continue the practice of the old firm at 918 Association Building, Chicago.

At the regular monthly meeting of the Illinois Board of Examiners of Architects, held on April 13, Mr. H.



TYMPANUM IN ENTRANCE TO APARTMENT BUILDING, CHICAGO.

Northwestern Terra-Cotta Company, makers.
Sidney Lovell, Architect.



PEDIMENT OVER WINDOW ON CURVED BAY, OFFICE BUILDING, HARTFORD, CONN.
Excelsior Terra-Cotta Company, makers.
William C. Brocklesby, Architect.

William Kirchner of St. Louis and Mr. R. Clipston Sturgis of Boston were examined by exhibits and granted certificates entitling them to a license.

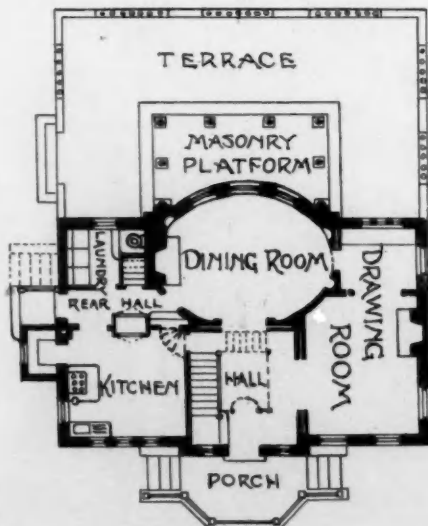
There could be no higher proofs of the deep esteem in which the late Dankmar Adler was held by his fellow-architects than the following resolutions, adopted by the Illinois Chapter of the American Institute of Architects at their last meeting:—

"Wishing to record its sense of loss in the death of Dankmar Adler, one of its members, hereby expresses its profound grief that one of the noblest among men in our chosen profession should so suddenly be removed by an all-wise yet inscrutable Providence.

"Possessing a character making for all that is earnest,

honest, and fearless; of a mind richly endowed and beneficially used; of a personality cordial, generous, and kindly, he stood through the years, not only an index of those ideals that we cherish, but notably as one living close to them in all sincerity.

"Broad in his sympathies and without bias, yet his interests seemed



HOUSE AT WYOMING, N. J.
(Illustrated from photo in plate form.)
J. W. Dow, Architect.

especially to have been centered in the welfare of his professional brethren of the West, and it is to his matured and reliable judgment, his forceful and convincing advocacy, that the profession in the Mississippi Valley is largely indebted for the recognition of its high standing.

"His departure at the comparatively early age of fifty-five, when it would seem, in the natural course of events, that many years of usefulness remained before him, cannot fail to impress us with a peculiar sense of shock. Our profession has been much ennobled through his acts of devotion, and in proportional keenness must his loss be felt. As a man, an architect, and an exemplary citizen, his memory will remain long cherished by his colleagues.

"The secretary is instructed to record in the books of the Chapter the sentiments above expressed, as the unanimous and heartfelt sense of the meeting, and to forward a copy thereof to the bereaved family, in token of its respectful sympathy and condolence.

"(Signed)

"SAMUEL A. TREAT, *President.*

"GEORGE BEAUMONT, *Secretary.*"

IN GENERAL.

It is announced that the Cincinnati Chapter of the American Institute of Architects has officially joined the Architectural League of America, and will send one or more delegates to the convention to be held in Chicago in June.

On April 12 a farewell dinner of thirty-five covers was given in the rooms of the T Square Club, in honor of Mr. James P. Jamieson, upon his departure from Philadelphia to assume the position of superintendent of the



FIGURE OVER ENTRANCE, MEDICO-CHIRURGICAL HOSPITAL, PHILADELPHIA.
Conkling-Armstrong Terra-Cotta Company, makers.
Herman Miller, Architect.



BROWN BUILDING, ST. LOUIS, MO.

Built of impervious white-coated brick, manufactured by the Hydraulic-Press Brick Company.

H. E. Roach & Son, Architects.

new University Buildings, designed by Cope & Stewardson, to be erected in St. Louis, Mo.

On Wednesday evening, April 18, an unusually large attendance gathered to decide the final competition in the T Square Club series for the season. Mr. Lloyd Titus won first mention for the year's work, and thereby receives the Traveling Scholarship Fund. Mr. Richard Watmough was second, and Andrew Sauer third. The meeting recommended among other things that its delegates to the Chicago Convention of the Architectural League of America should use all their efforts to secure the third annual convention for Philadelphia.

It is a satisfaction to announce the appointment by the president of the Architectural League of America of Mr. Cass Gilbert of New York and St. Paul to the chairmanship of the National Committee on Civic Improvements. As every one knows, Mr. Gilbert is a very able and successful architect, and by special studies is well qualified to develop to great efficiency this department of work which this new organization has undertaken.

The Architectural League of New York has already accomplished much in this field for

the city of New York, and their success has been the inspiration which has brought about this committee. The field is so new and so comparatively untouched that it seems desirable to outline in a few words what the purpose is, and how intimately the work may be associated with the municipal life of our cities.

The results aimed at by this committee are to be obtained by their giving advice to municipalities or corporations without charge or fee, traveling expenses, of course, excepted. The committee is made up of the following representative men: Cass Gilbert, chairman, New York and St. Paul; H. K. Bush-Brown, New York; Paul A. Davis, 3d, Philadelphia; Dwight Heald Perkins, Chicago; Edwin Henri Oliver, New Orleans; George Carey, Buffalo; Noel Wyatt, Baltimore; Charles M. Robinson, Rochester; Frederick William Striebing, Cleveland.

The second annual convention of the Architectural League of America will be held at the Art Institute in Chicago, June 7, 8, and 9, 1900, under the auspices of the Chicago Architectural Club.

The Architectural League is composed of the princi-



WINDOW COLUMN,
APARTMENT,
NEW YORK CITY.
New Jersey Terra-
Cotta Company,
makers.
M. Bernstein, Archi-
tect.



BALDWIN HOSPITAL, COLUMBUS, OHIO.

Built of light gold mottled "Ironclay" brick, furnished by the Columbus Face Brick Company.

Richards, McCarty & Bulford, Architects.



ALBION BUILDING, MINNEAPOLIS, MINN.
Terra-cotta furnished by the American Terra-Cotta and Ceramic Company. Brick furnished by the Columbus Brick and Terra-Cotta Company.
E. Kennedy, Architect.

pal architectural clubs of the United States and Canada, and its object is the promotion of American architecture and the allied fine arts. Pertinent questions and subjects of interest to architectural clubs and societies engaged in the promotion of municipal art will be discussed, and a cordial invitation is extended to all such societies to correspond with the secretary, H. W. Tomlinson, with the object in view of being represented at the convention.

The Washington Architectural Club, seeing in the movement promulgated by Mr. Franklin W. Smith, to erect a group of buildings illustrating the history and development of architecture, a means for furthering the object for which the society was established, has adopted the following resolutions:—

"That we extend to Mr. Smith an expression of our good will by indorsing the movement initiated by him, and declaring our belief in the immense amount of good such a scheme will ultimately accomplish by popularizing the study of architecture, and by object lessons, creating a just appreciation of it.

"That we believe the expenditure of money required is proportionate to the benefits to be derived, and that we urge Congress to take some definite action on the subject."

The first annual exhibition of the Detroit

Architectural Club, held at the Museum of Art, April 29 to May 12, met in the fullest degree the expectations of the committee having the affair in charge. The catalogue, which did not depart much from the usual type, was interesting; especially interesting, no doubt, to those who had the management of finances in hand.

HAND RAILING SIMPLIFIED. — Edited by Fred. T. Hodgson. Wm. T. Comstock, Publisher, 23 Warren Street, New York, N. Y. Cloth, \$1.00.

This is the only book published which treats the art of Hand Railing throughout on the sectorian system, and the work seems to be done thoroughly.

By this method any good workman who gives an hour or two to the study of the subject, as exemplified in this little work, will be enabled to build a fair rail; and it will give him such an insight into the science of Hand Railing that he will have but little trouble in understanding any of the more scientific systems, such as are formulated by Riddell, Monckton, Secor, De Graff, or Nicholson.

The terms used are in plain English, and the explanations are couched in the simplest language possible. Taking it all in all, the little work will prove very useful as a sort of primer, or first book in Hand Railing, and is sure to become popular with young workmen.

SYSTEM OF MEASUREMENTS adopted by the National Association of Master House Painters and Decorators of the United States. The Painters Magazine, 100 Williams Street, New York. 9 by 12 ins. 60 pp.; price, \$1.00.

Painters are not the only ones who should be interested in this book. Architects and builders as well are frequently called upon to make estimates on the cost of



PENNSYLVANIA INSTITUTE FOR THE BLIND, OVERBROOK, PA.
Roofed with a full brown glazed interlocking Spanish tile, made by the Ludowici Roofing Tile Company.
Cope & Stewardson, Architects.



HOUSE AT WASHINGTON HEIGHTS, WASHINGTON, D. C.
L. Norris, Architect.

a house, and the book, though concise, is a complete and practical work on painting estimates.

The work consists of a very comprehensive system of rules for reducing all the various surfaces, moldings, balustrades, and the like to an equivalent number of square yards of plain surface, that will represent an equal cost to the painter of the same quantity of work required to be done. It is therefore necessary only to measure the work in accordance with these rules, and apply the local price per square yard of plain surface, which is governed by cost of material and labor, to be able to correctly estimate the most complicated job of painting. In addition to the rules, there is an excellent glossary of architectural terms.

SUNDRIES.

Mark H. Whitmeyer, architect, has opened an office at 15 North Vermilion Street, Danville, Ill., and would be glad to receive manufacturers' catalogues and samples.

Beaumont, Jarvis & Co., architects, of Toronto, have opened a branch office at 39 Sparks Street, Ottawa, Ontario, Canada, where they desire manufacturers' catalogues and samples.

Rolland Adelsperger has been appointed supervising architect of the Department of Charities and Hospitals at Havana, Cuba. Catalogues and samples of American manufacturers are solicited.

Carl E. Nystrom, architect, has opened an office at Laurium, Mich., and would be glad to receive manufacturers' catalogues and samples.

William Homes, Boston, who recently retired from

the firm of Fiske, Homes & Co., to establish a general building material business, has disposed of his new business to Fiske & Co., successors to his old concern.

Waldo Bros., Boston, have closed several contracts for the Perth Amboy Terra-Cotta Company, among them being Park Brewery, at Providence, R. I.; academy at Milton, Mass., Winslow, Wetherell & Bigelow, architects; residence at Beverly, Mass., Little & Brown, architects.

The Hartford Faience Company, Hartford, Conn., are putting on the market several new terra-vitræ tile in dull finish and rough exterior. Samples sent on application.

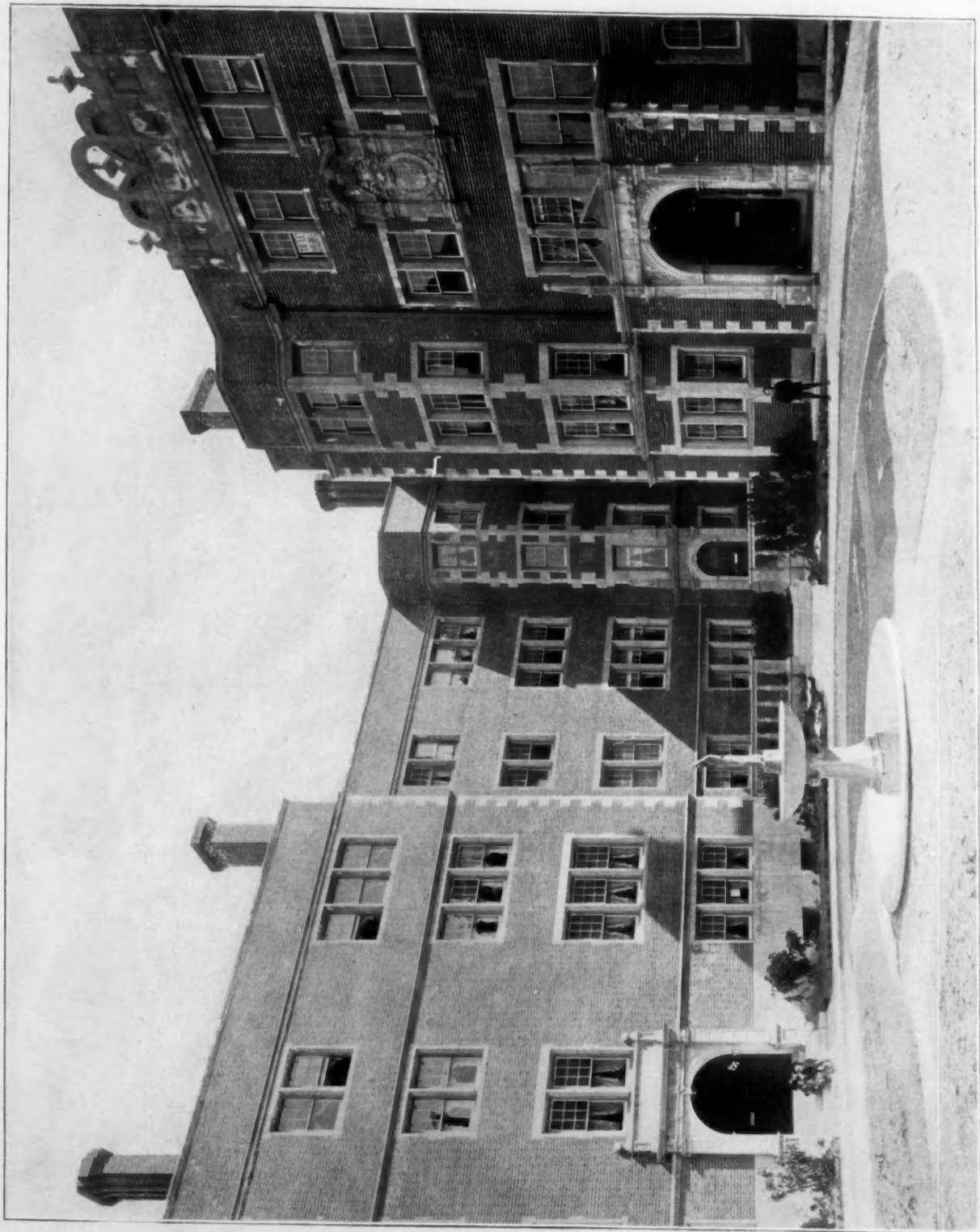
In connection with the illustration of the Liggett & Myers Company's office building made in THE BRICKBUILDER for April, it should have been stated that glass tiles made by the Ludowici Roofing Tile Company were used in the roof in place of the ordinary skylight. The design of this glass tile is such that it acts prismatically on light, transmitting several times more light than the same area of plain glass. The avoidance of skylight frames accomplished by the use of glass tiles, thus maintaining the roof lines unbroken, is aesthetically a distinct advantage.



DROPS UNDER
BRACKET, LENOX
HOTEL, BOSTON.
Atlantic Terra-Cotta
Company, makers.
A. H. Bowditch,
Architect.



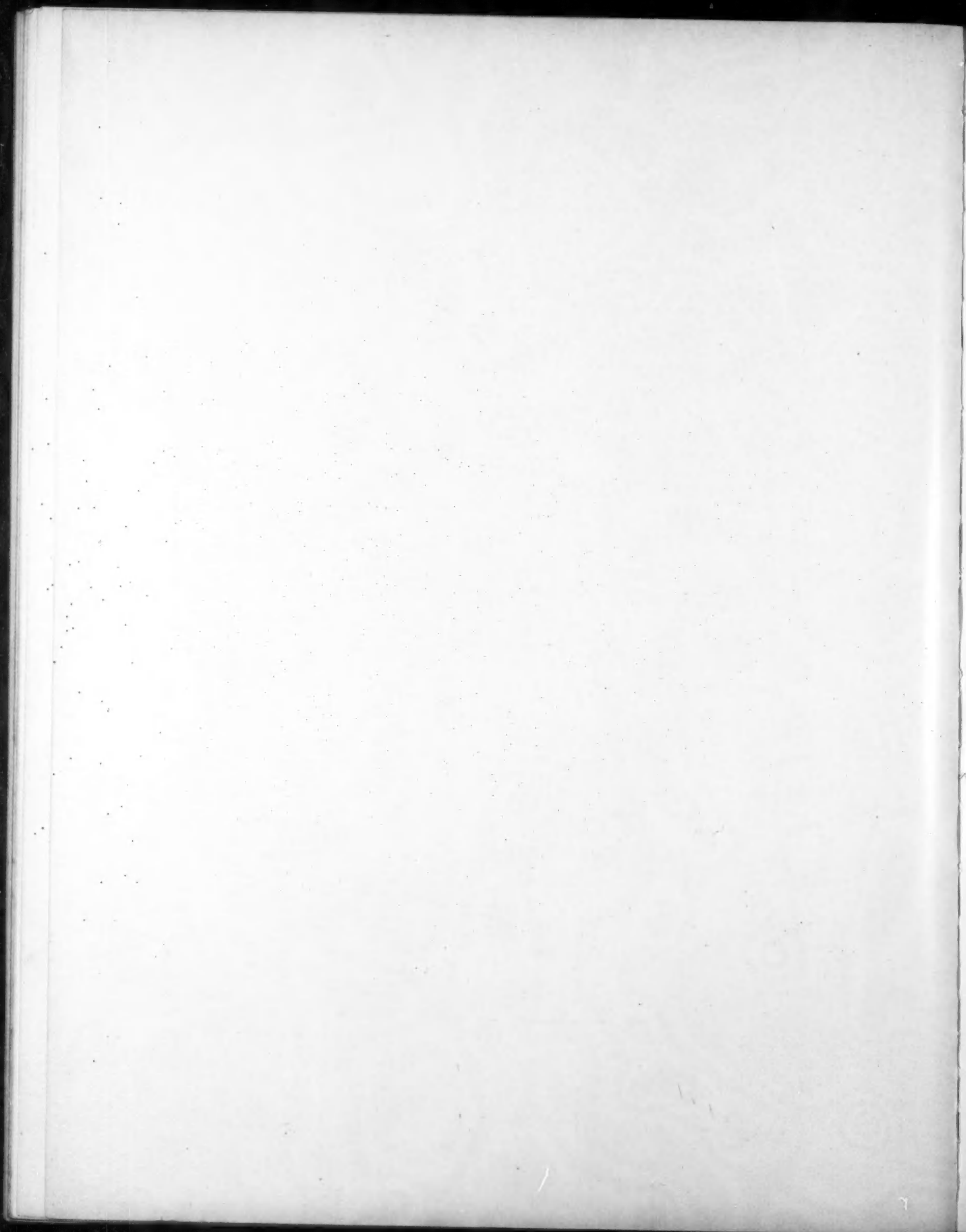
HOUSE AT TROY, N. Y.
H. Langford Warren, Architect.



RICHMOND COURT, BEACON STREET, BOSTON, MASS.
 CRAM, GOODHUE & FERGUSON, ARCHITECTS.

THE BRICKBUILDER,
 MAY,
 1900.



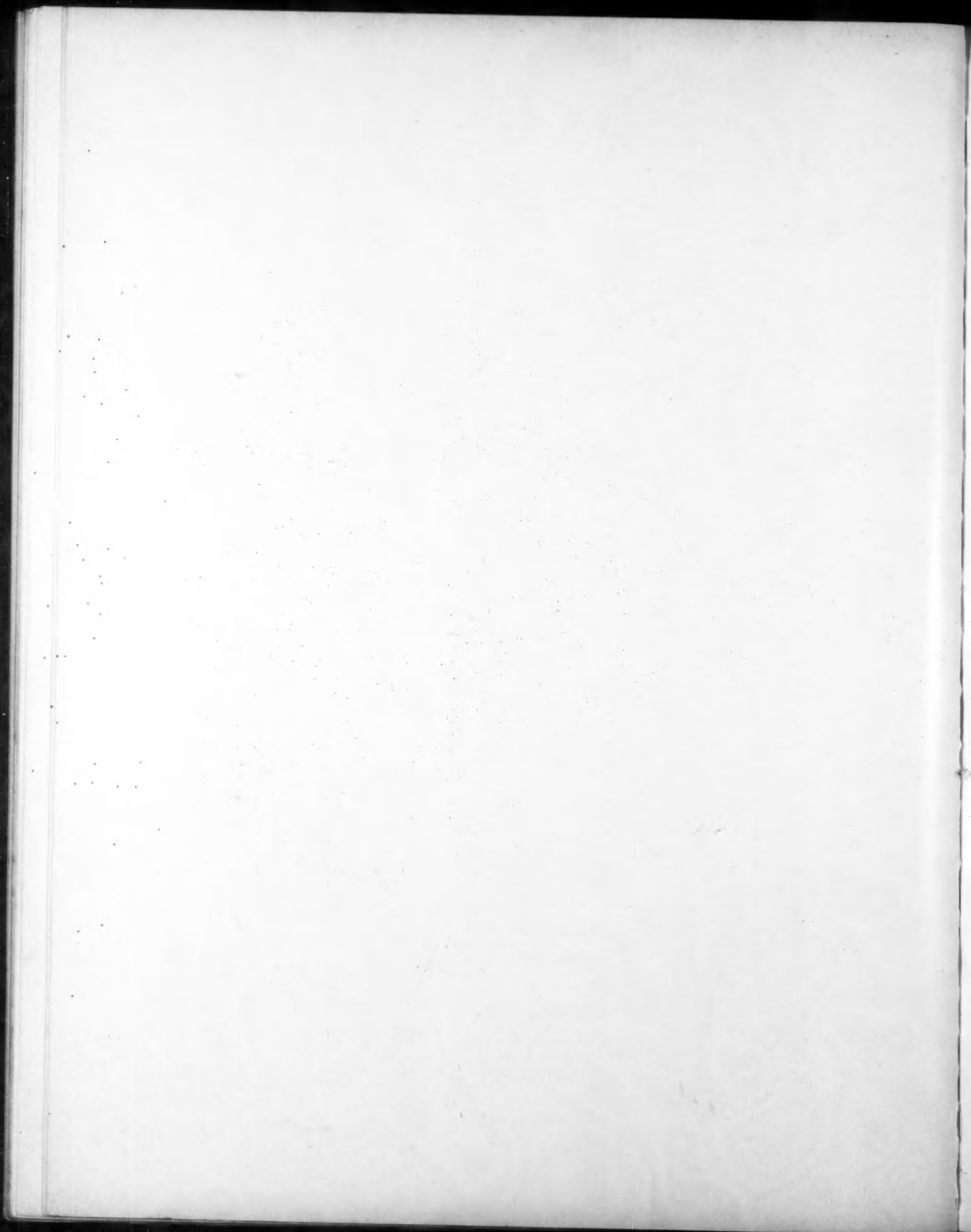




HOUSE AT LAKE FOREST, ILLINOIS.
HOLABIRD & ROCHE, ARCHITECTS.



THE BRICKBUILDER,
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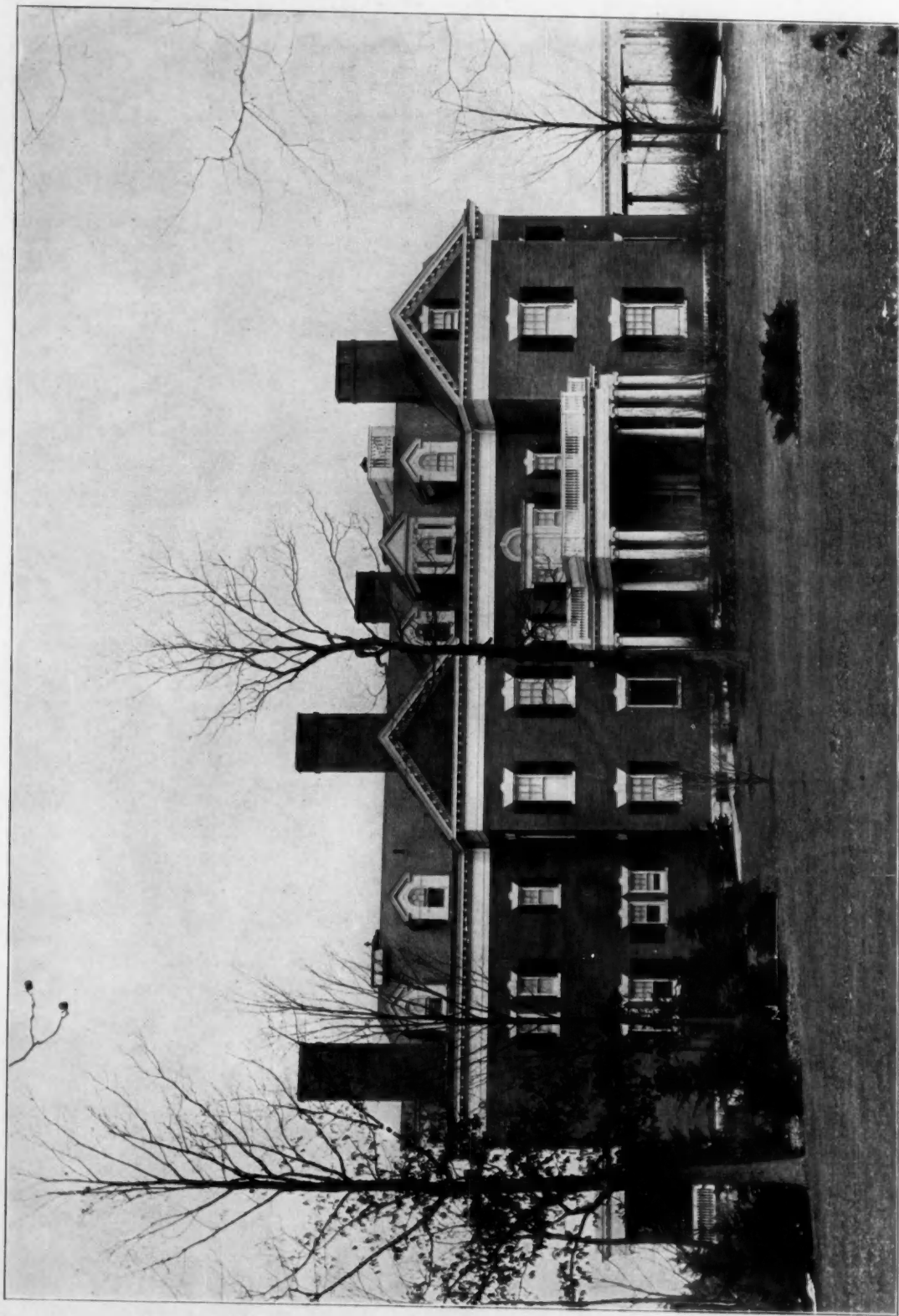




RICHMOND COURT, BEACON STREET, BOSTON, MASS.
 CRAM, GOODHUE & FERGUSON, ARCHITECTS.



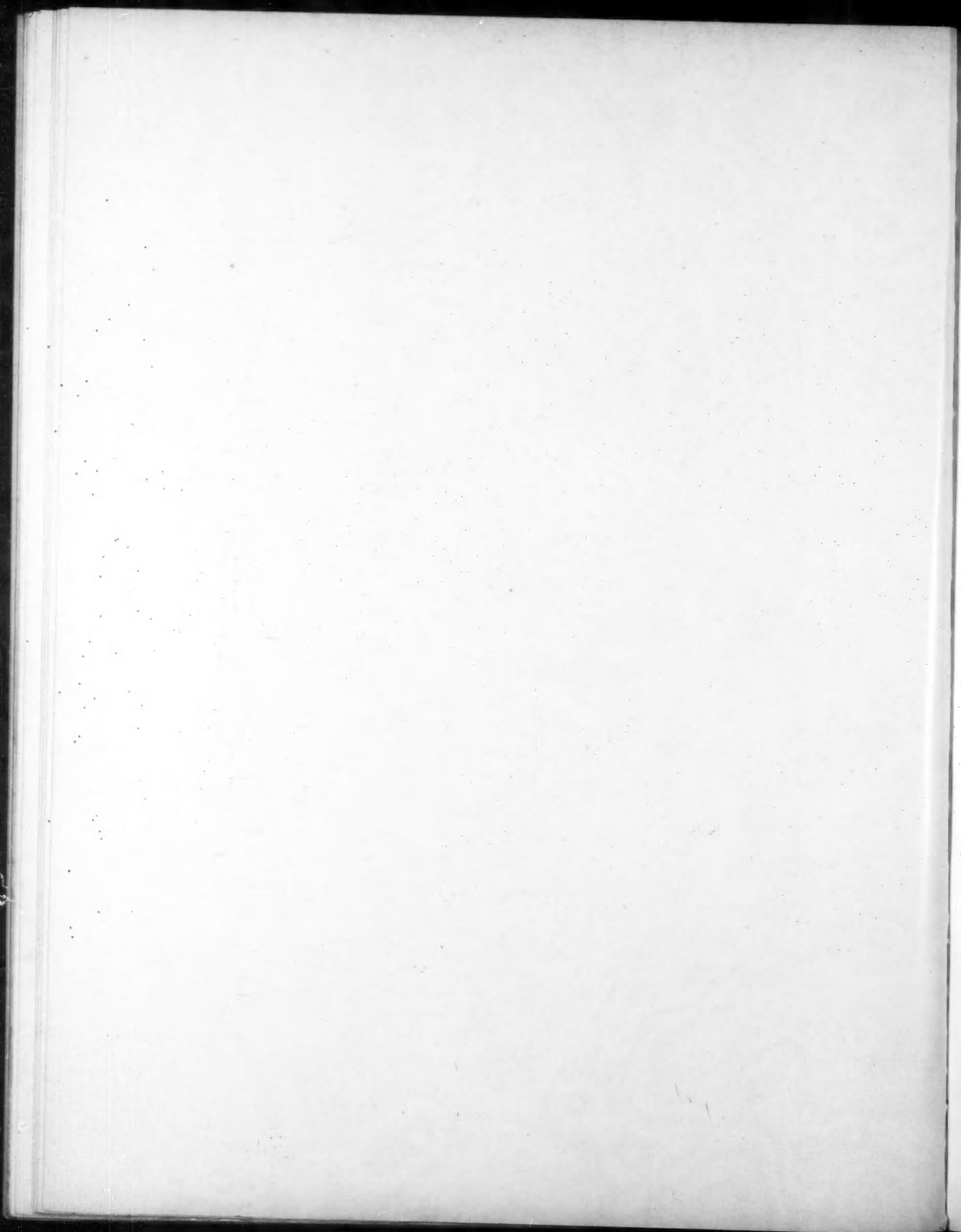




HOUSE AT LAKE FOREST, ILLINOIS.
HOLABIRD & ROCHE, ARCHITECTS.

THE BRICKBUILDER,
MAY,
1900.



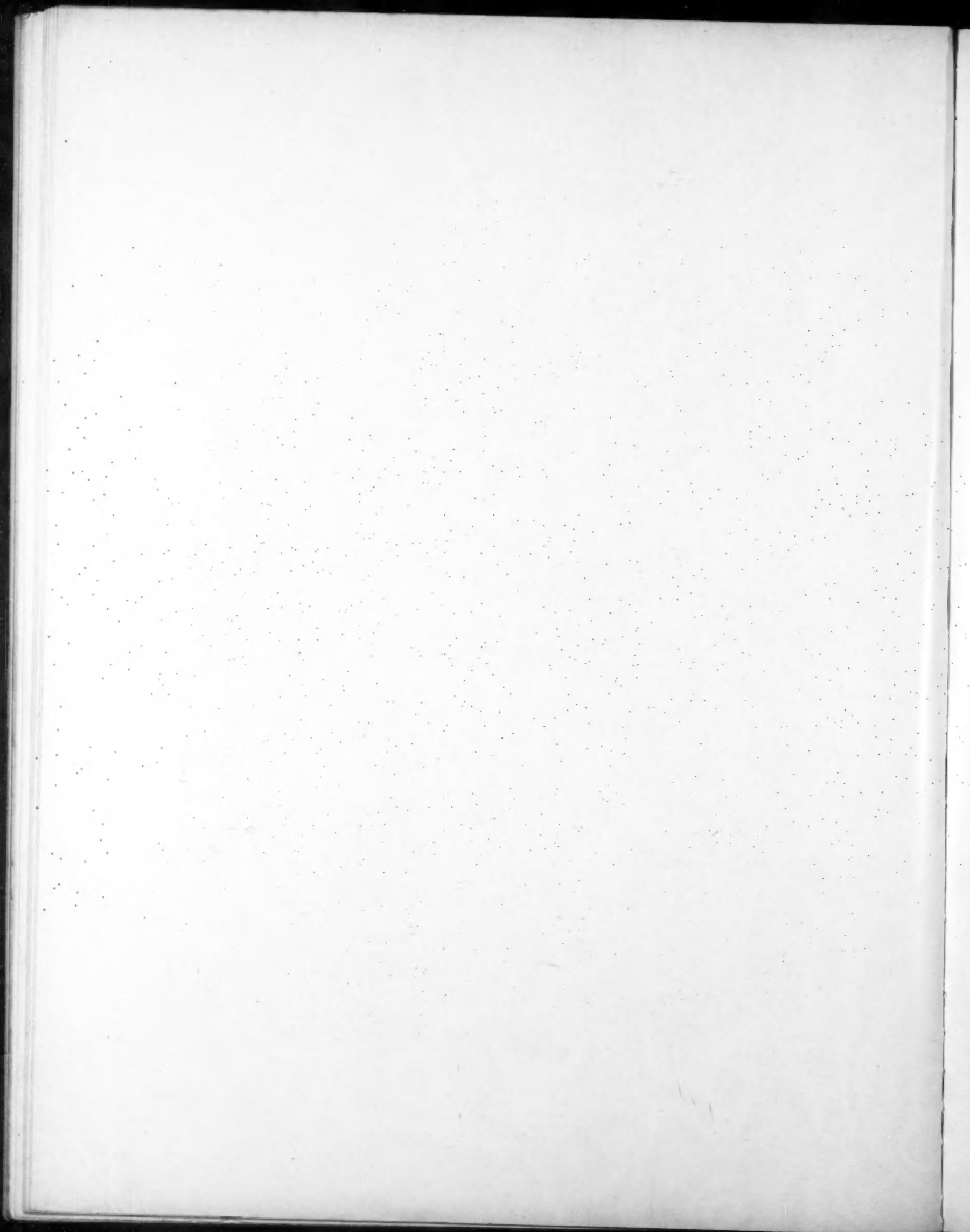


THE BRICKBUILDER.
MAY,
1900.



HOUSE AT TUXEDO PARK, N. Y.
BRUCE PRICE, ARCHITECT.

UNIV.
OF
MICH.





HOUSE AT WYOMING, N. J.
J. W. DOW, ARCHITECT.

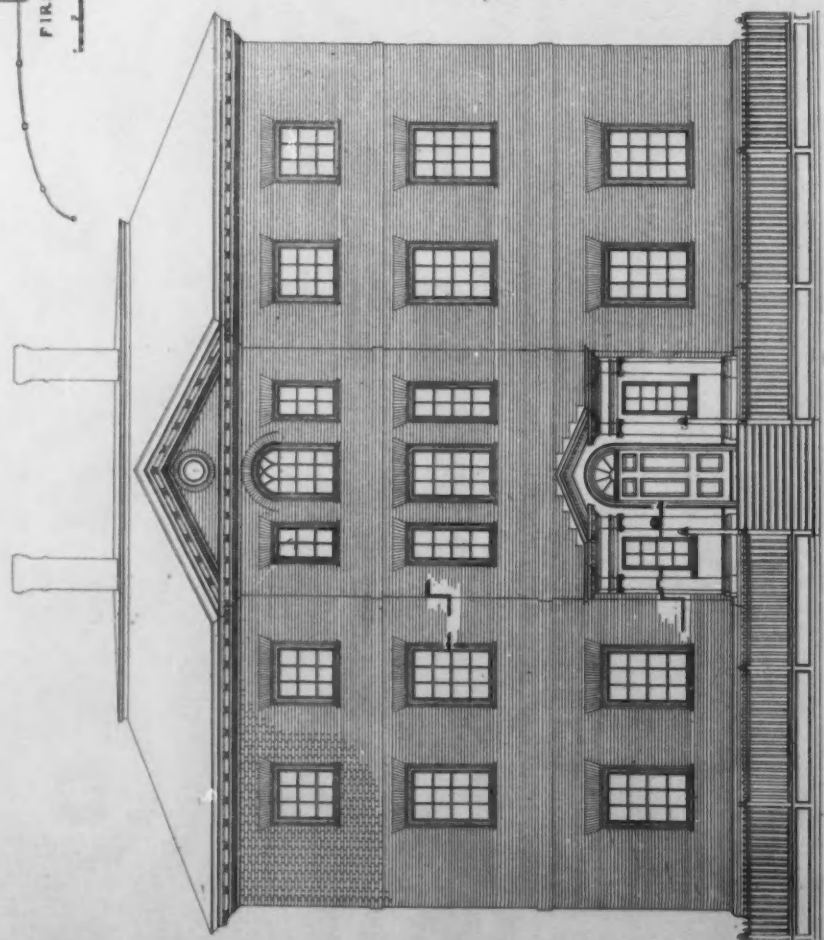
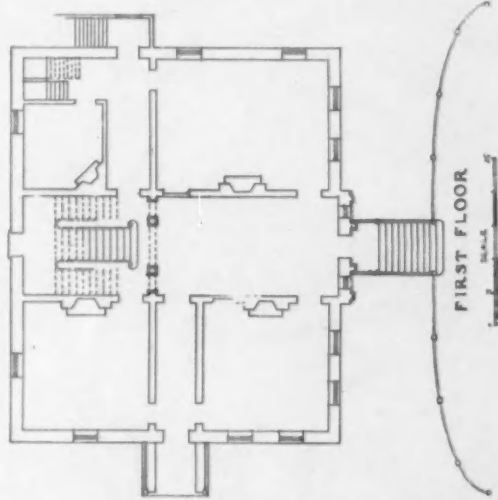


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THE BRICKBUILDER.

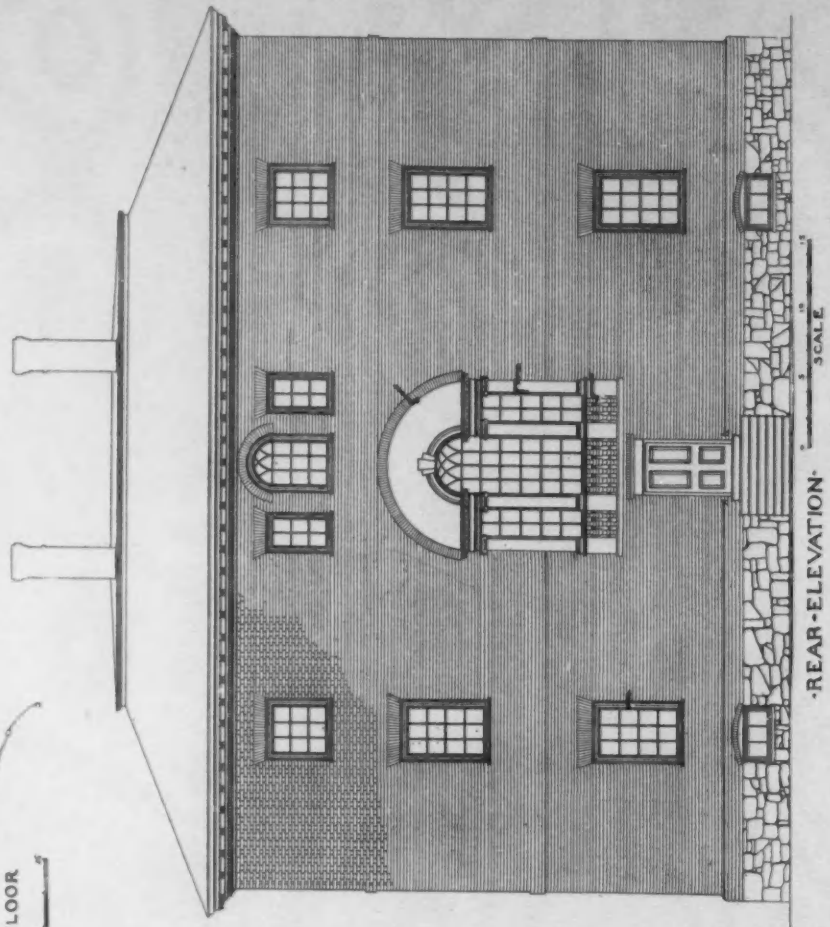
VOL. 9. NO. 5.

PLATE 33.

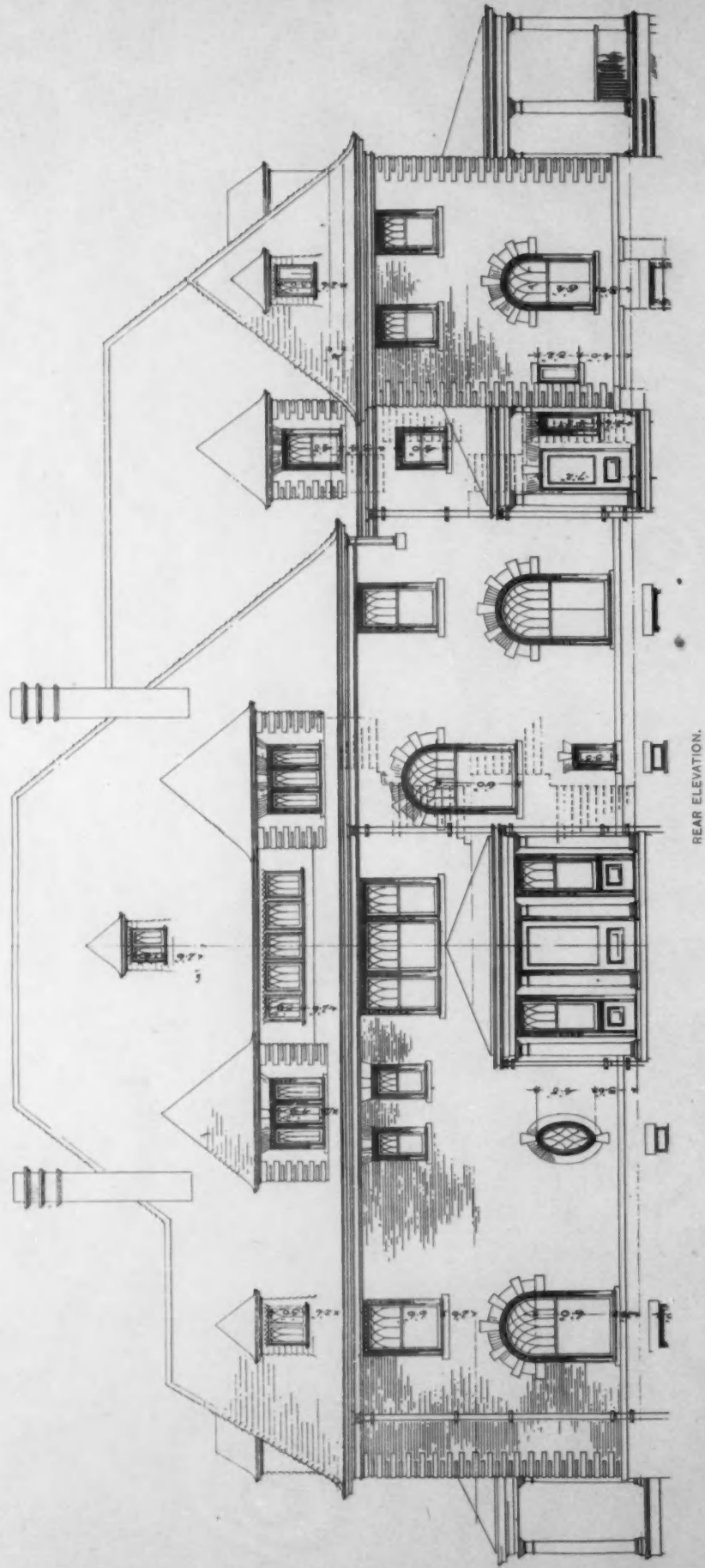


FRONT-ELEVATION.

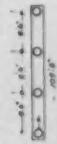
CHASE HOUSE, ANNAPOLIS, MARYLAND. BUILT 1770.
C. H. ALDEN, JR., DEL.

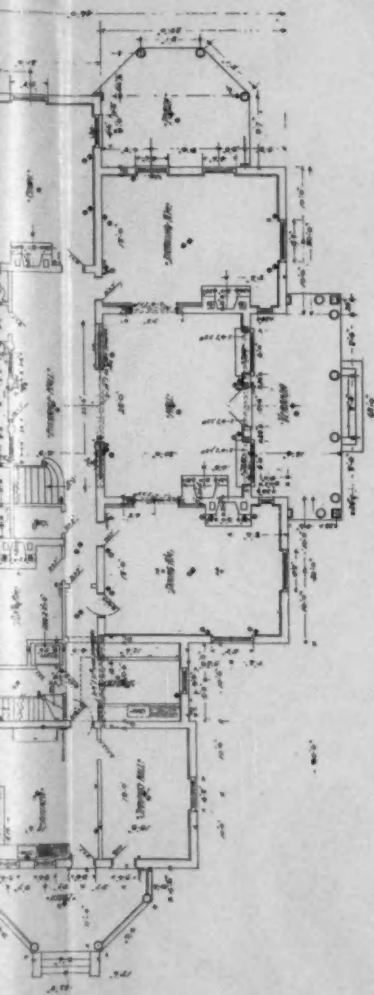


REAR-ELEVATION.

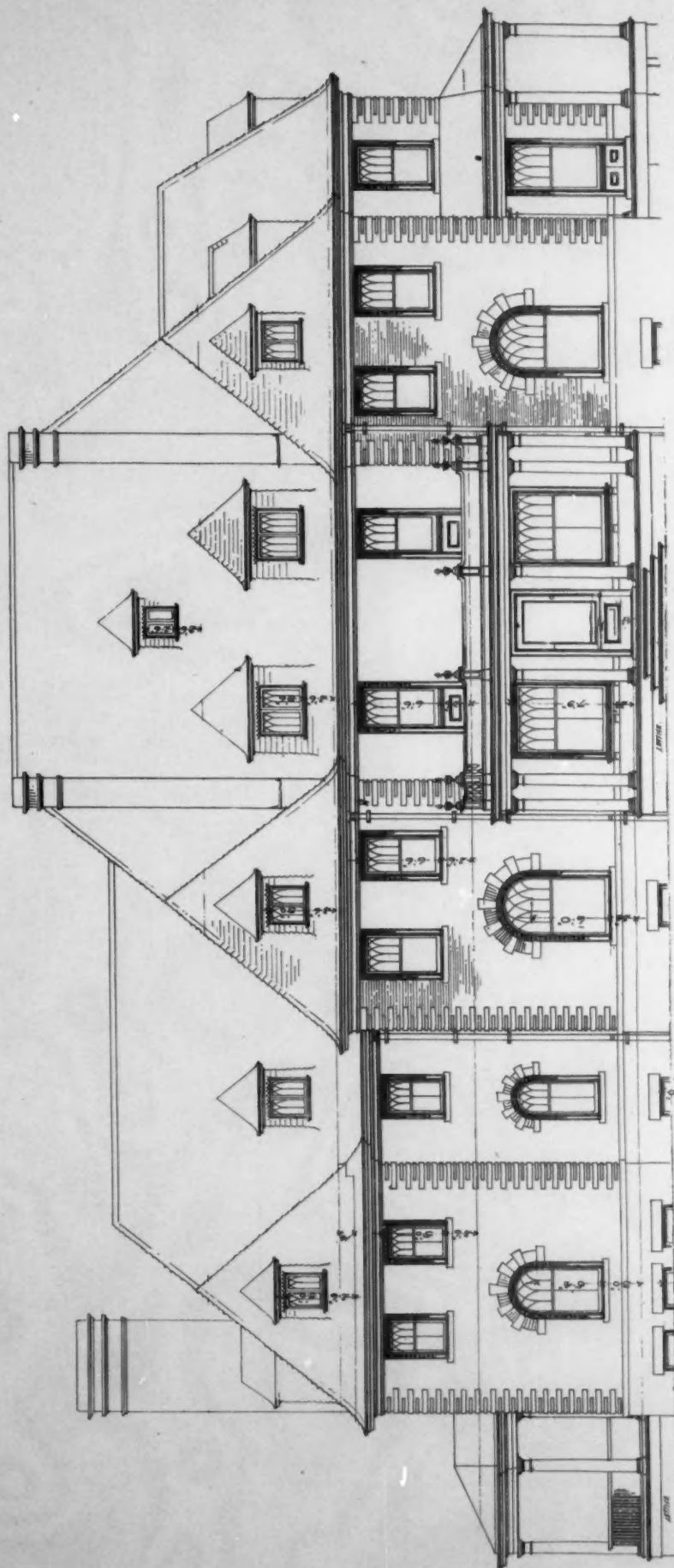


REAR ELEVATION.



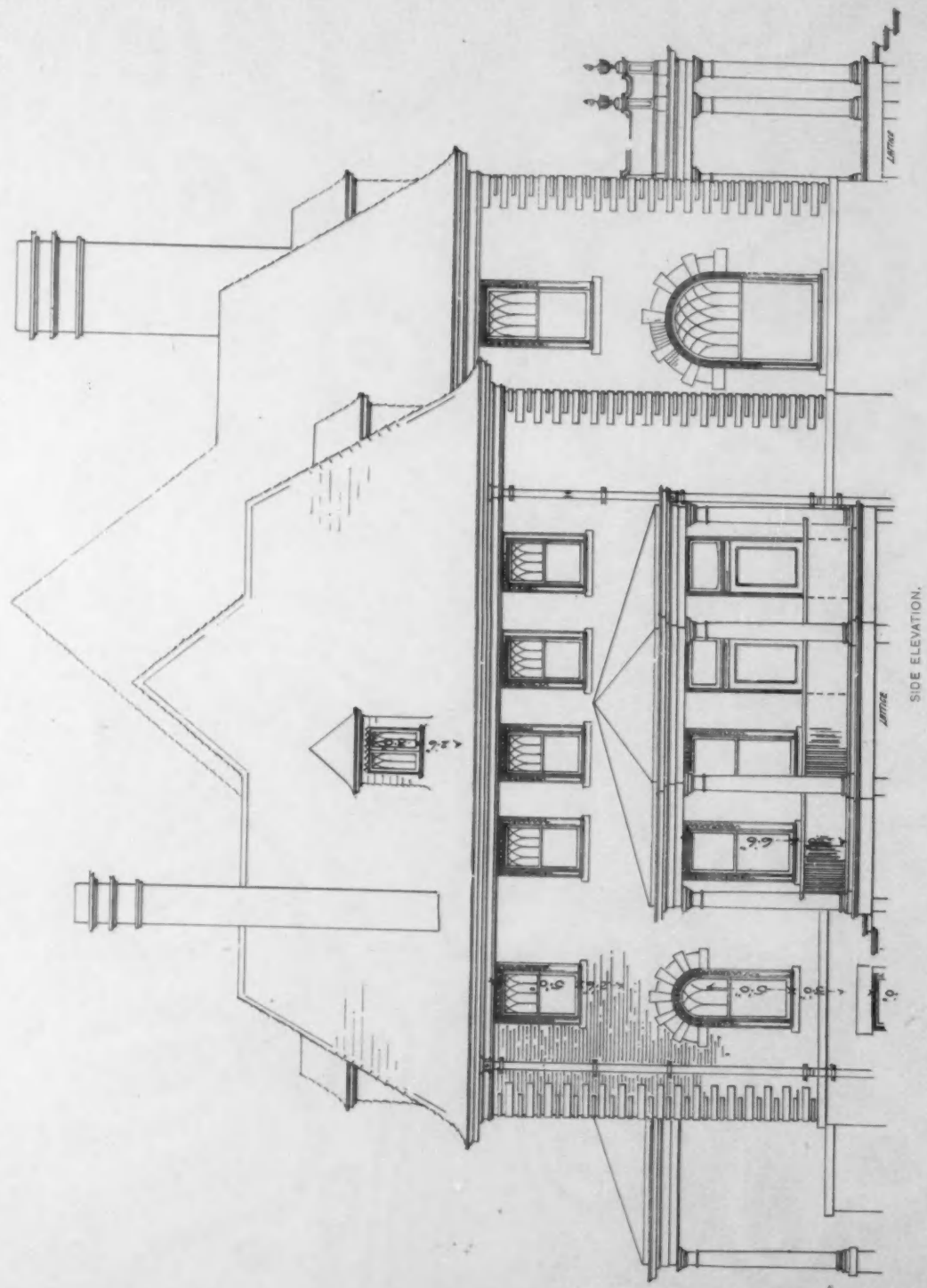


FIRST FLOOR.

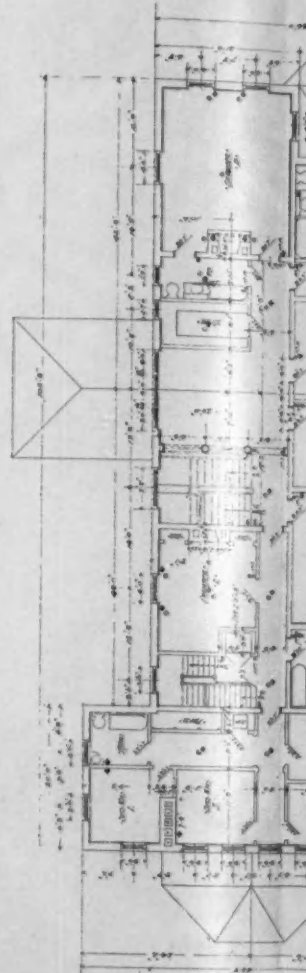


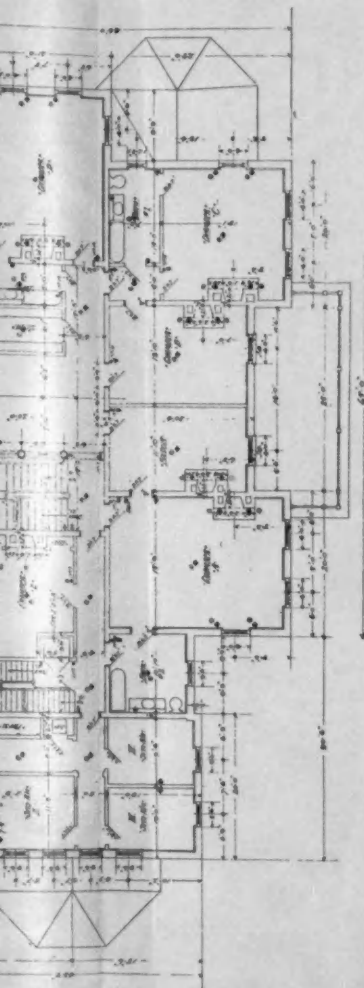
FRONT ELEVATION.
HOUSE AT TUXEDO PARK, NEW YORK.
BRUCE PRICE, ARCHITECT.



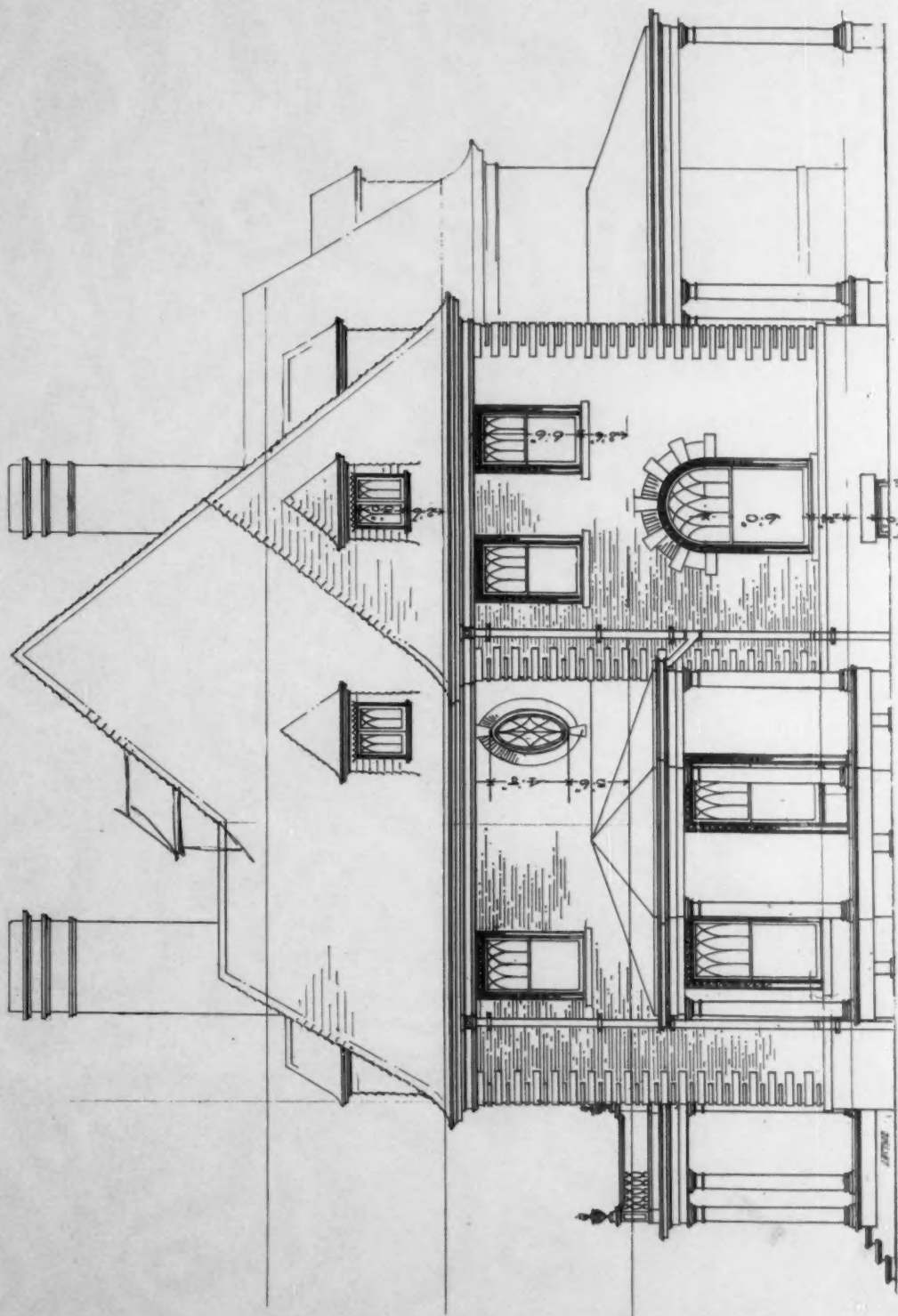


SIDE ELEVATION.



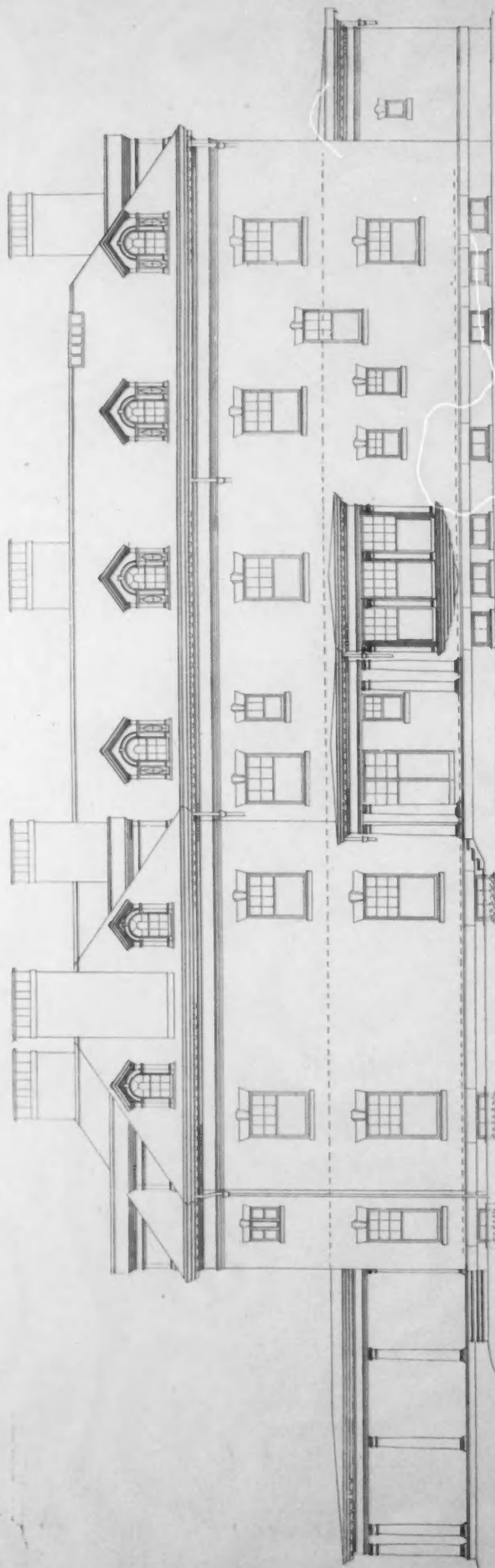


SECOND FLOOR.

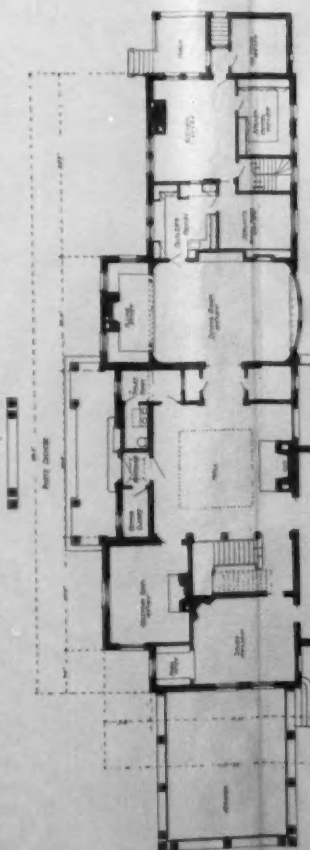
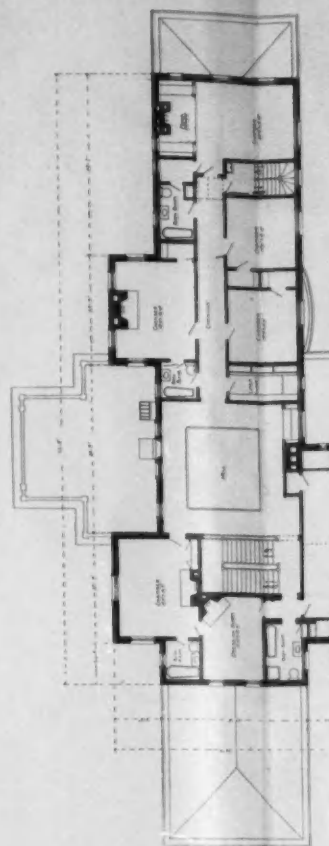


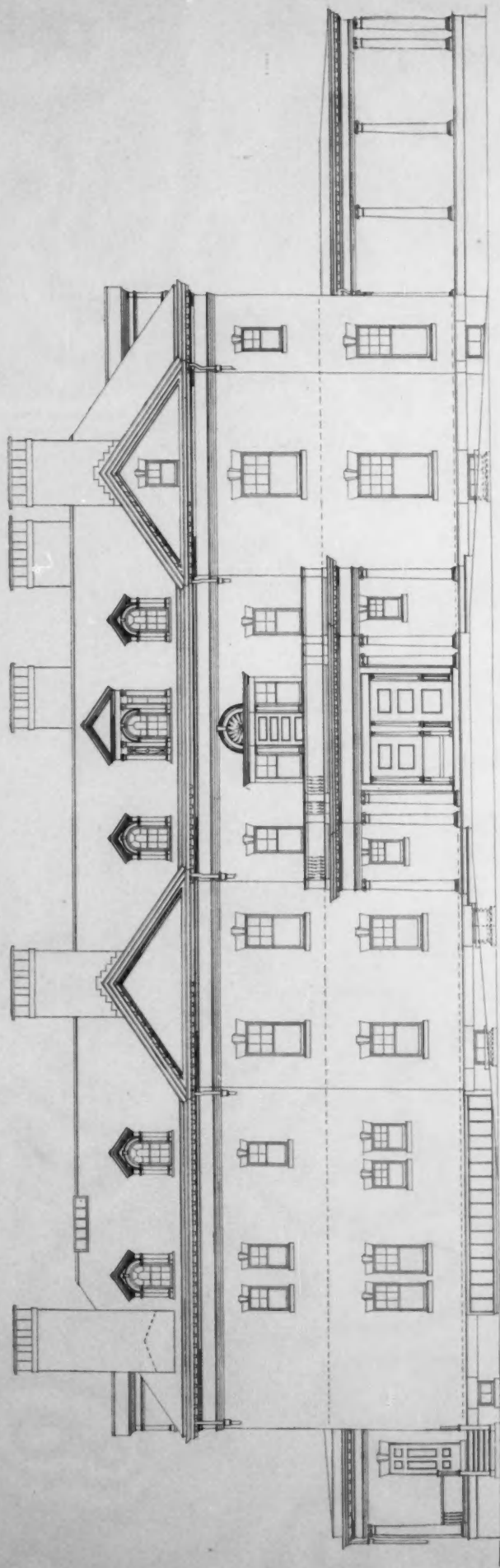
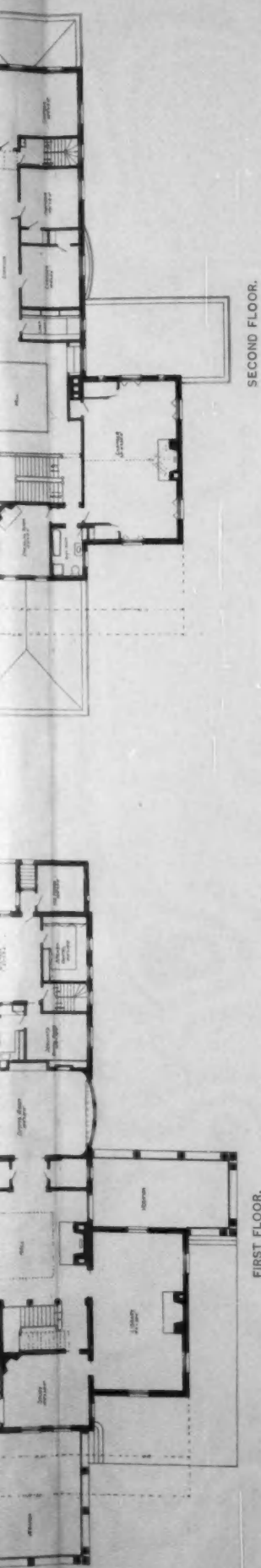
SIDE ELEVATION.
HOUSE AT TUXEDO PARK, NEW YORK CITY.
BRUCE PRICE, ARCHITECT.





REAR ELEVATION.





FRONT ELEVATION.
HOUSE AT LAKE FOREST, ILLINOIS.
HOLABIRD & ROCHE, ARCHITECTS.

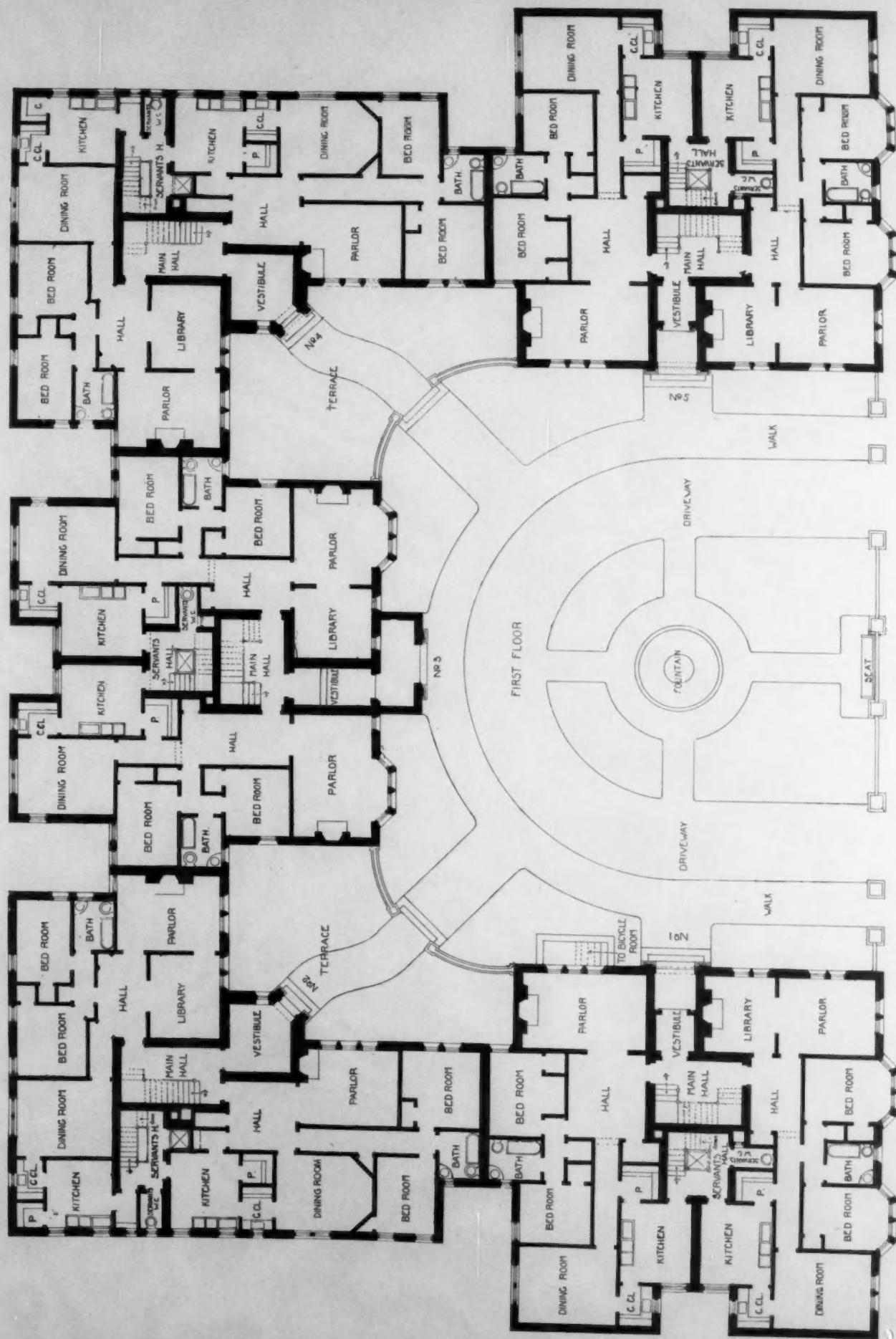




THE BRICKBUILDER.

VOL. 9. NO. 5.

PLATE 40.



PLAN, RICHMOND COURT, BEACON ST., BOSTON.
CRAM, GOODHUE & FERGUSON, ARCHITECTS.